VOGUE

MARCH 1

PARIS COLLECTIONS:

Complete Report

AMERICAN COLLECTIONS:

The New Spring Flavour



50 CENTS

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alex colman
CALIFORNIA

The disciplined look, California style, in the cotton that lets you be lazy. Bates new Disciplined cotton releases creases, keeps itself fresh, smooth, super-neat between wearings. It washes easily, dries fast, irons with a light touch. And its silken crispness is there to stay, without benefit of starch. Here in shirting stripes with a leafy print in green, gold, rose, or blue. Sizes 10 to 18. The blouse, about $8.00. The skirt with belt, about $11.00. At The May Company, Los Angeles; The Emporium, San Francisco; J. L. Brandeis, Omaha; John Wanamaker, Philadelphia.

Bates
DISCIPLINED
FABRIC

BATES FABRICS, INC., 80 WORTH STREET,
NEW YORK 13



RICHARD AVEDON

Our Tulip Coat Exclusive
$185

Pretty new viewpoint, our coat of heavenly soft fleece with the slim, close-fitting back flowering into fullness below. In golden tulip yellow or in pink coral, cream, silvery gray or navy. Sizes 8 to 14.

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5th AVE. at 58th ST. • NEW YORK 19
ON THE PLAZA



oveden photograph—mr. john hat—accessories

finest woolen boucle, heavenly lines, dramatic new sleeve silhouette from Paris about

one hundred dollars at fine stores or write

Lilli Ann, 973 Market Street, San Francisco

or 512 Seventh Avenue, New York.

(prices higher in Canada because of duty)

Lilli Ann

san francisco

Vogue
March 1st, 1953

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Vol. 121, No. 4
Whole No. 1904



George Platt Lynes

Young-Timers keep pace with the new season's "date life" with a Bendel Exclusive of sheer antique silk taffeta. Spread-wing skirt caught with butterfly bows below the hips... the top, uncluttered sheen... neckline, a slick slash.

In navy, silver grey, blue, beige... sizes 10 to 16... $49.95.

Young-Timers
Fourth Floor
Henri Bendel
10 WEST 57
NEW YORK 19 NY

new loveliness in nylon tricot

Fischer Lingerie offers the magic of nylon tricot the grace of nylon lace . . . exquisitely styled to fit perfectly. In navy, white, black, pink; sizes 32 to 42; petticoats to match. At the nicest stores everywhere.



Fischer

Heavenly lingerie

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NEWS: THE SAILOR'S SUIT...

BONWIT TELLER



'53 shape,
the jacket straight as a sailor's pea-coat, the skirt slim.
Navy worsted or gray wool flannel.
By Ben Zuckerman, misses' sizes 155.00 Sorry, no mail orders.
New York Chicago Cleveland Boston White Plains Palm Beach

HUTZLER'S · 1858 · 1953

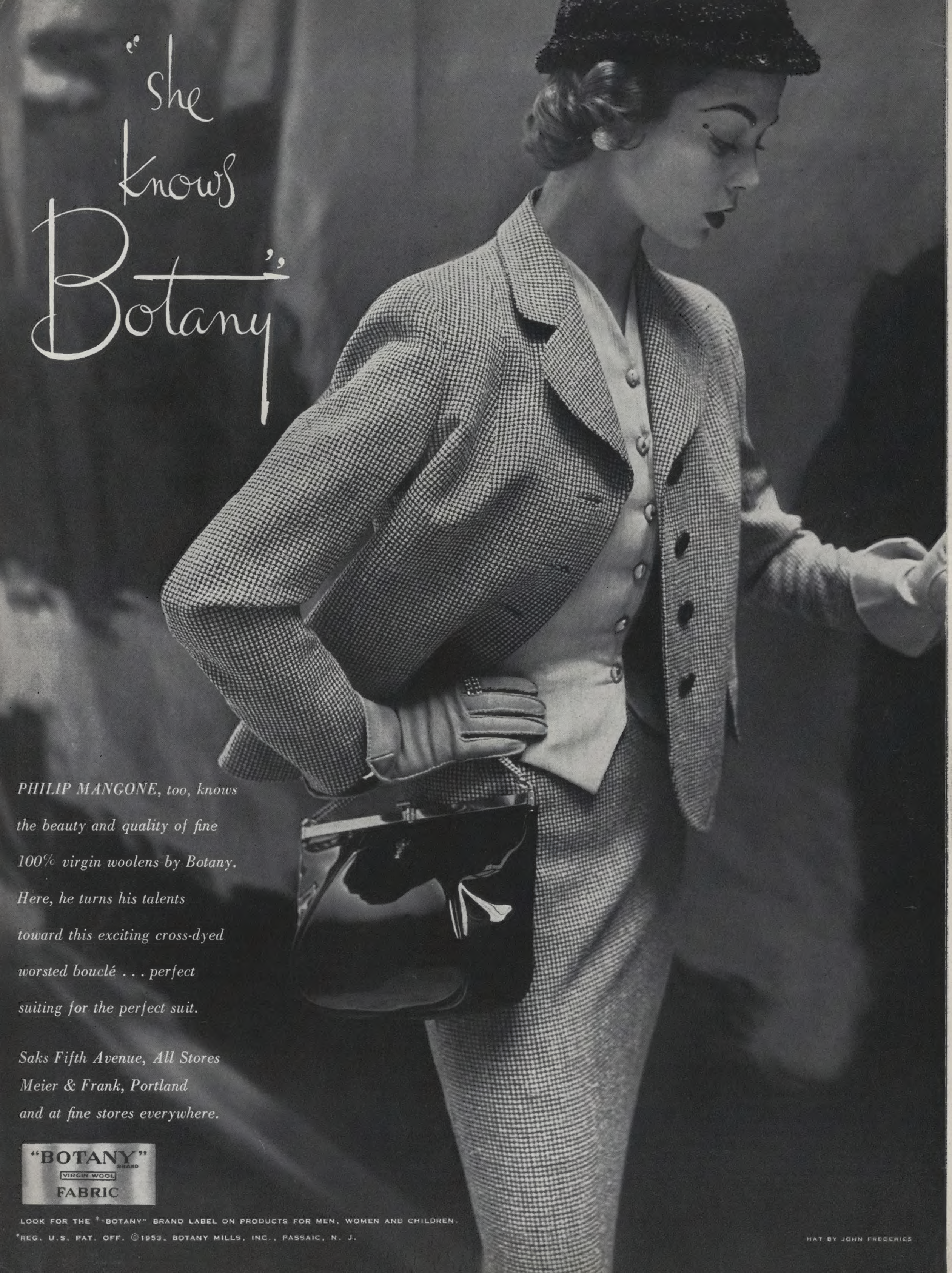


Hat by John Frederics

Maurice Rentner

does a springtime suit, all slim lines and delicate curves . . . with a very new cuffed neckline to flatter a lovely throat. The fabric is worsted, light and crisp as taffeta. Exclusively ours in Baltimore.


A drift of pale flowers
embroidered all over
Fira Benenson's
beautiful crinolined organdie.
Hall
Lord & Taylor, New York—and West Hartford


"she knows Botany"
PHILIP MANGONE, too, knows
the beauty and quality of fine
100% virgin woolens by Botany.
Here, he turns his talents
toward this exciting cross-dyed
worsted bouclé . . . perfect
suiting for the perfect suit.
Saks Fifth Avenue, All Stores
Meier & Frank, Portland
and at fine stores everywhere.
"BOTANY" BRAND
VIRGIN WOOL
FABRIC
LOOK FOR THE *"BOTANY" BRAND LABEL ON PRODUCTS FOR MEN, WOMEN AND CHILDREN.
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HAT BY JOHN FREDERICS



NEW YORK • CHICAGO • BEVERLY HILLS • DETROIT

SAKS FIFTH AVENUE

PITTSBURGH • SAN FRANCISCO • PHILADELPHIA

AS S.F.A. SEES THE PATENT POINT: a distinct point of departure from the shapes of shoes-gone-by. The toe...acute angle; the heel...taper-thin, beautifully balanced; the whole...a delicate grace. And for Spring's black patent point of view, a series of brilliants. A. 32.95. B. Also red calf, 25.95. C. Also red calf black or blue suede, 24.95. D. Also red calf, 22.95. E. Also black or blue suede, 22.95. Shoe Collections.

HANDMACHER SUITS THE AMERICAN SCENE

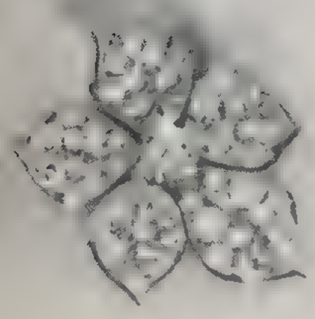


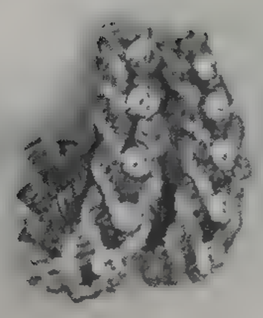
Here, *the* direction for suits this Spring—slim suppleness, tailored with the usual Handmacher facility for figures (including those on the price-tag). Worsted linen, baby herringbone worsted or Brillianteen. Misses', junior or Proportioned Plus sizes to 22+. $75

HANDMACHER-VOGEL INC., DEPT. V3, 533 SEVENTH AVENUE, NEW YORK 18



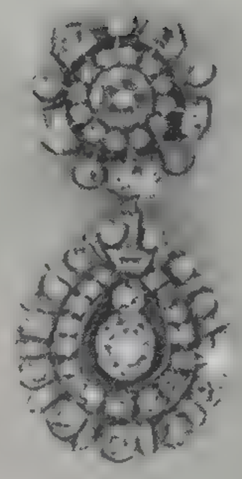
As S.F.A. SEES THE SPRING CURVE: The news, our own gentled way of close figuring. For a cutaway jacket, a skirt with string-tied softness. Black or navy woolpaca, white-sugared. Designed for S.F.A. by Maurice Rentner. 10 to 18, 275.00. Dress Collections.





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There is nothing more personal than earrings. Every woman should wear them, but only by trying on a pair will she find the model to suit her individual personality. We have one of the largest selections in precious earrings from $100 to $100,000.



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SPRING FRILLS HAVE A SUMMER FUTURE WHEN JAMISON CLASSICS places them so charmingly on the crispest cotton check. Young curves atop a floating skirt . . . feminine, and fresh as can be, with its sparkle-white cotton collar. Have it, you'll love it . . . in white checked navy, pink or light blue. Sizes 10 to 20 . . . and what a value! only **25.00**

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Kramer Jewelry



HARVEY BERIN

DESIGNED BY KAREN STARK

fashion plan for spring...

diversity of line

interplay of texture

subtle detail

from our collection by

Jo Copeland of Pattullo

Neiman-Marcus

dallas



Hats Mr. John



Peck *and* Peck



Palumbo

Photographed at the Society of Illustrators

It's news—when a lady takes her cue and costume from <u>his</u> favorite

PURE SILK SUITING

Naturally, Peck and Peck would be first with this fashionable bit of thieving . . . the very same silk shantung used in her best beau's suit! So rich and drapable, it takes to perfectionist tailoring, keeps a *cool,* unruffled outlook through busy days, North or South. In white, gold, beige, toast or navy, sizes 10 to 16 . . . *75.95*

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Cadillac

Jewels by Harry Winston



Never in all its history has the Cadillac car offered the woman motorist so many wonderful things—in such great measure—as for 1953. Its extraordinary new beauty makes it lovelier to behold and more inspiring to own than ever before. Its gorgeous new interiors . . . offering the most beautiful fabrics and the most luxurious appointments of all time . . . together with a marvelous new Cadillac Air Conditioner, provide even greater comfort and convenience to those who travel as its passengers. And its brilliant new performance—featuring a great 210 h.p. engine, an improved Hydra-Matic Drive and advanced Power Steering—is smoother, quieter and more responsive than ever. We sincerely urge you to take the time for a personal inspection and demonstration of this exciting new motoring creation. You'll agree, we know—it's a lucky, lucky lady whose family enjoys possession of a 1953 Cadillac!

CADILLAC MOTOR CAR DIVISION • GENERAL MOTORS CORPORATION

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NYLON



Young moderns marry
in modern-living fibers made by
Du Pont—live happily in them and *with* them
for ever after. For these fibers wed
practicality and beauty in fashions for
today's living. For example, this dress
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beautiful nylon chiffon that doesn't have to
be pampered, is easily washed, permanently
pleated—designed by Fabiani for Casino.

DU PONT
REG U.S. PAT OFF

BETTER THINGS FOR BETTER LIVING
...THROUGH CHEMISTRY



HATS BY MR. JOHN

ORLON

DU PONT

This going-away suit
of "Orlon" and wool, by Handelsman and Raiffe,
will go lots of places, and still keep its trousseau look.
Alone or in exciting new blends, "Orlon"
stays fresh. Its wrinkles hang out in any climate; it's easy
to care for, comfortable to wear. Fashions like this
are in your favorite store right now. Look for
them—they're created of Du Pont's modern-
living fibers especially to meet the needs of busy,
fashion-conscious people such as you.

DU PONT'S
MODERN-LIVING FIBERS

ORLON® ACRYLIC FIBER **DACRON®** POLYESTER FIBER
NYLON **RAYON** **ACETATE**

so proudly prized ... a diamond clip

The shining diamond clip or pin that marks an anniversary, a birthday, or a moment of special meaning, will be treasured for its beauty, for the joy and love that it expresses. This gift of diamonds will give pleasure always... its value will be lasting. Your selection may be modest—a small precious metal clip or pin with a single diamond, for under $100... or majestic—an all diamond cluster, for over $1000.



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Spanish Tones



DRESS BY TERRY-ALLEN SHOES BY HERBERT LEVINE JEWELS BY HARRY WINSTON

. . . a delightful group of newest hosiery shades keyed to spring and the wonderful feeling of SPAIN . . . and exquisitely blended to harmonize with leading costume and accessory colors . . .

Mary Grey
HOSIERY

©1953 MARY GREY HOSIERY MILLS, BRISTOL, VIRGINIA

ENKA RAYON



RICHARD AVEDON

A Ben Reig Design—sapling slim dress in
Onondaga's Newbark, an interesting new weave.
Newbark is woven with Enka Rayon yarn and wool.
Bonwit Teller, New York; Scruggs-Vandervoort-Barney, St. Louis
Frost Bros., San Antonio; I. Magnin, California-Seattle

AMERICAN ENKA CORPORATION, 206 MADISON AVE., NEW YORK 16, N. Y.

John Wanamaker

PHILADELPHIA

TRAINA-NORELL *strikes a new note*
in fashion thinking with
the match-box jacket and the high-rise skirt
in light textured sand wool.
At the TRIBOUT SHOP *...Philadelphia's most fabulous fashion collection.*



FOR A FRESH...

NEW...BEAUTIFUL

OUTLOOK ON LIFE

Have that laughing smile...
that gleaming eye...that spirit
of complete well-being
reflecting a deep-down beauty that
shines out from within! This is the
all a-glow radiance that depends on
more than the shade of your lipstick,
the tilt of your hat...because when
you feel wonderful you're beautiful to
behold. And if your lack of energy and
verve is due to deficiencies of certain
B vitamins, that feel-younger, look-
younger beauty may be yours, with

RYBUTOL

HIGH POTENCY VITAMIN B COMPLEX

Vitamin Corporation of America, Newark, New Jersey

YOUTH ... BEAUTY ... NICKEL ... PHOTO, WINGATE PAINE


Sally Victors'
"Air Waves" transmitted by directional design
accented by color on straw brimmed for Fall
Titche's of Dallas
TITCHE-GOETTINGER CO.



ORLON

is wedded to **Worsted** and **Mohair** in **Carillon,** a lightweight year-round fabric. Never before has wonder-working Orlon* been blended with worsted and mohair to make a fine year-round suiting like this! Never before have you had a lightweight suit fabric with so many remarkable features!

CARILLON has unusual *wrinkle recovery*— you wear it day after day, and it "presses itself" overnight. CARILLON has wonderful shape retention—it *holds* its press. CARILLON is surprisingly lightweight—thanks to this new blend. And CARILLON has a soft yet crisp texture that makes it drape like a dream.

Left: Suit by Handelsman & Raiffe Upper Right: Suit by Harwin

Exclusively made by **Collins & Aikman**

210 Madison Avenue, New York 16, N. Y.

*Du Pont's trade-mark for its acrylic fiber.

In Bamboo, Gray, Aqua, Mauve and other delightful shades.

Available at BONWIT TELLER, New York; I. MAGNIN, Los Angeles; MARSHALL FIELD, Chicago; A. HARRIS CO., Dallas. In Canada fabric confined to AUCKIE SANFT, INC.



St. Louis I, Mo.
also Clayton and Southtown

FAMOUS-BARR CO.

From Maurice Rentner . . .
the supple
elegance of silk barathea
in this costume with its
beautifully modulated
cutaway jacket, its utterly
simple wand-slim skirt.
The Costume Room.



HEIRLOOM DRESSES TO BE CHERISHED AND REMEMBERED. EXQUISITELY EMBROIDERED ORGANDY OVER PINK SLIPS. LEFT: PINK CARNATIONS ON A DELICATE TRACERY OF GREEN. 3 TO 6X $33.95, 7 TO 12 $39. RIGHT: ALL-OVER EYELET EMBROIDERY ENRICHED WITH PINK SATIN SASH. 1 TO 3 $22.95, 3 TO 6X $25, 7 TO 12 $29.95. AT BETTER STORES OR WRITE CELESTE, DEPT. V-1, 1350 BROADWAY, N. Y. C.



Bright figuring at your feet. Marquise adds little white "plus" and "minus" marks to your pumps . . . subtracts from the sides for more show . . . narrows the heel to a point (well, almost!) to make a foot diminish and an ankle attract. Any way you add it up—smart—with those unusual touches that make it *exclusively* yours. In patent . . . the leather that lights up every suit and print and cotton it flickers beneath. Clever fashion arithmetic at only $12.95

Other Marquise Originals $14.95

WOHL SHOE COMPANY • SAINT LOUIS, MISSOURI • A Division of Brown Shoe Company

George Platt Lynes



Rogers

news for Spring slumbers. A nightdress the length of a dress—of their own unsurpassed nylon tricot. The entire front of permanent pleats marked with superb duchesse lace. Tied with ribbon on the shoulders a half sash in back. Petal Pink, Blue Belle. Sizes 32 to 38. 14.95

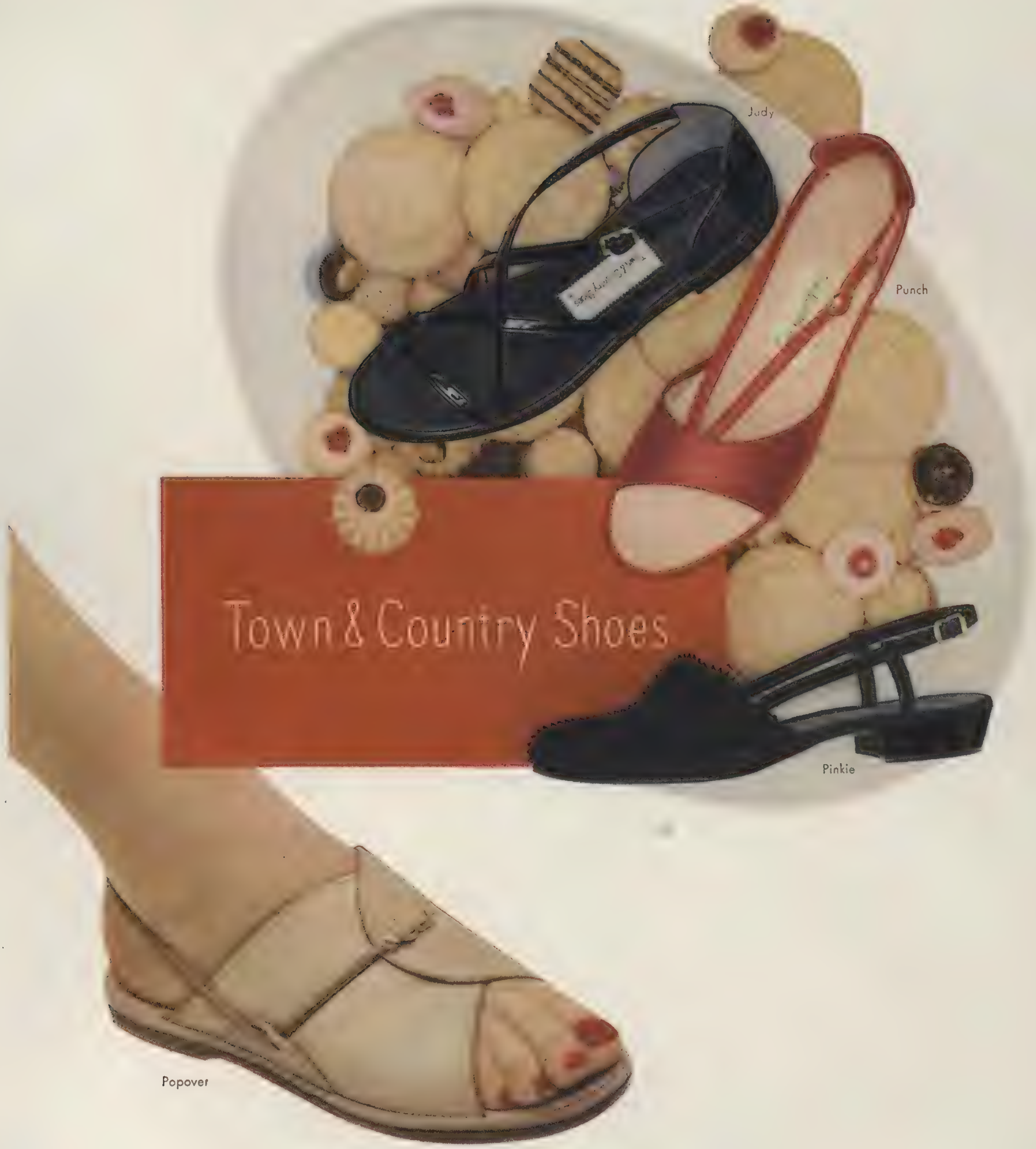
At: BEST & CO., New York

H. & S. POGUE CO., Cincinnati

HIMELHOCH'S, Detroit

FRANK R. JELLEFF, INC., Washington, D. C.

Rogers Lingerie, Executive Offices, Chattanooga, Tenn.



TOWN & COUNTRY SHOES with sweet little wafer heels. So light, so young, so smart looking in patent, crushed kid and bucko. Flatly, they have the charm, fresh imagination and style long wanted in flat-heeled shoes.

Shoes, **8.95** to **10.95** the pair. Write us, Town & Country Shoes, Empire State Building, New York and we'll tell you where.

BOLD

the prophetic new fashion color

a breathtaking blushtone of subtle pink . . .

by Roman Stripe

proportioned stockings

Roman Stripe Stockings, Manufactured by Chipman Knitting Mills, Easton, Pa.

WINGATE PAINE

Carter's

Wonderful Two

a slip wonderful!



Yes...made by the makers of Carter's famous baby clothes

CARTER'S 14-KARAT NYLON tricot is a compact slip life. These two that pack in the space of a handkerchief case could take you to Rio, Paris, Bombay . . . or to the club for a week end. Both fit the new easy lines. And how luxurious to be knee-deep in lace. Left—Camisole slip in proportioned sizes 32 to 42, $8.95. Sizes 44 to 46, $9.95. Navy, beige, white, platinum, black, pale gold, champagne, pink wine. Right—Nylon Chantilly and net. 32 to 42. White, pink, navy, $8.95. In fine lingerie shops. For store near you, write The William Carter Company, Needham Heights, Mass.

It's Sema, a
Dalton Cashmere
in whipped-cream white
the softest,
the whitest white ever



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the easy shoe for the busy life...



Haymakers

the softest shoes that ever walked

It works in the garden, shops in town, visits after dinner. A single cradling of leather, light and as much a part of your foot as a shadow. You can fold it in half in your hand. Handsewn, handcrafted, handsome—it's the shoe that made "comfortable" a fashionable word. 90 sizes in wonderful colors. The Haymaker pump in bamboo, smoke, brown, red, navy, white, black or green kip-calfskin, $14.95. Also in black, brown or navy fine bucko suede, $15.95. The Haymaker oxford in black, brown, red, green, white or navy kip-calfskin, $14.95. **Haymakers** *by* **Avon,** *Dept. 3V., 47 West 34th Street, New York 1, N. Y.*

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The Jayne





The Gaiety

Natural Bridge Shoes—

to Fit

your fashion dreams—and schemes!

Fit that is so desired . . . flattering style so enviously admired . . . plus the wonderful feeling of cushiony comfort—all yours in the new season's most engaging patterns. Naturally, "Smarter Shoes for Natural Walking."



The Rowena



The Selma

$8.95 • $9.95 • $10.95

NATURALETTES $7.95 and $8.95

Distant Points Slightly Higher

See "The New in Shoes" for Spring '53 at your dealer's *now*.

Write for Name of Nearest Dealer

NATURAL BRIDGE SHOEMAKERS

Division of Craddock-Terry Shoe Corporation, Lynchburg, Va.

THE PIPER®

H. & E. SHAPIRO



COUNTRY CLUB SCENERY... the correct sport jackets and skirts for your casual life! Tailored by the Piper in the British manner, of Faulkner fine woolens and pure Irish linen. All, sizes 10 to 18. **Left:** Triple-pocketed pure wool yachting jacket with embroidered crest. White, navy, red. About $25. Straight skirt with front-fly pleat. Available in flannel or linen. Navy or white. About $15. **Center:** Striking flannel blazer with two roomy pockets. Navy with white. About $30. **Right:** Crisp linen box-jacket with flapped pockets; wear them in or out. White only. About $25. At the stores listed below, or for the name of the store in your vicinity write:

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LORD & TAYLOR, NEW YORK CITY

JULIUS GARFINCKEL, WASHINGTON, D. C.

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HIMELHOCH'S, DETROIT

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America's most-asked-for brassieres

V-ETTE *Whirlpool* BRAS*

BY HOLLYWOOD-MAXWELL

Under the keen eye of the camera, models' curves must be lovely curves. That's why the loveliest models choose a bra they can depend on for a firm, natural-looking uplift . . . a look they're sure of with the original continuous-stitch Whirlpool cup to mould them. For that look, ask for the most-asked-for.



¾ Time; in white or black nylon, lace, 10.95

ANN ST. MARIE IN
MARUSIA'S MAGNIFICENT BALL GOWN.



The incomparable Strapless; in white cotton, 3.95;
white, black English net, acetate-cotton-rayon satin, 5.00;
white, black nylon taffeta-and-lace, 5.95

And if you're not of model proportions, supplement your silhouette with Hollywood-Maxwell's "Her Secret" padded bra.

for store nearest you write:
HOLLYWOOD-MAXWELL COMPANY, DEPT. V, 6773 HOLLYWOOD BOULEVARD, HOLLYWOOD 28, CALIFORNIA

*reg.



How wonderful for Spring . . . how new for Spring . . . the jersey coat . . . with its supple, flowing lines . . . its impeccable tailoring assured by the Kraeler label! Heather gray, heather beige, red, navy. 8 to 16. About $70. For name of store write Jos. Kraeler-Frasca Co., 500 Seventh Ave., New York 18.

Kraeler



Bali MAKES A WIRED D CUP STRAPLESS FOR FASHION'S FORGOTTEN FIGURE!



At last a wired strapless bra to do everything you thought was for the other woman. Here is beauty and comfort... won't poke, won't pinch, won't ride up, won't slide down. Try it on in the fitting room, and feel what we mean. Strapless bandeau, nylon lace, A, B, C cups **$5.00.** *New D cup* **$7.50.** *Strapless longline, rayon acetate satin and nylon lace, A, B, C cups* **$8.50.** *New D cup* **$10.00.** *Both in black or white. Bali Brassiere Co., Inc., 8 West 30th Street, N.Y.C.*

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Monet

master Jeweler

Important—is the word for bracelets—wide enough to be cuffs for sleeves or gloves. They're smart by the armful on the new Spring and Summer costumes. Magnificently detailed in the Golden Manner of Monet . . . Top to bottom: Lancaster with Royal Monogram disk 7.50. Romantique bangle bead 5. Augustan with monogram disk 10. Interweave 10. Ribbon 6. Stratford 12.50. All prices plus tax. At better stores. Each piece bears the signature of Monet. Monet Jewelers, 6 W. 32nd St., N. Y.



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Only by

Vanity Fair

A beautiful trio,
queenly in the
youthful manner of 1953,
in unexcelled nylon tricot
with permanently pleated
panels, and snowy white
nylon lace of rare delicacy.

Slip #3-8-84
Sizes 32-38, $29.95
Pettiskirt #3-15-84
Waist 24" 30", $16.95
Gown #9-9-84
Sizes 32-38, $39.95

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ABLAZE

WITH COLOR...



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designed by WOHL

Bold and brilliant . . . stroke of vibrant color to accent your costume, accent your slender feet. Gay young styles in wedges that rise high or lie low . . . glove-soft leather, exactingly crafted; detailed to give you the precise fit of your finest dress shoes . . . foam-cushioned insoles for blissful ease. See Jacqueline Jr.'s new collection . . . more value-right than ever at 7.95 and 8.95

Some styles slightly higher

WOHL SHOE COMPANY • SAINT LOUIS, MISSOURI • A Division of Brown Shoe Company


. . . you
just
know
she
wears
them!
Exquisite nylon stockings by McCallum
PROPPER-McCALLUM HOSIERY, Northampton, Massachusetts



in minutes...

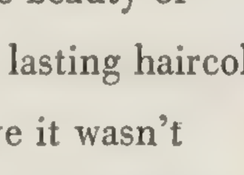
YOUR GRAY LOOK BECOMES

lustrous haircolor

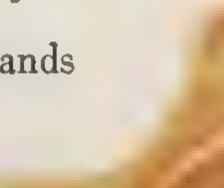
THAT LOOKS LIKE NATURE'S OWN!

Before you let yourself be labeled "gray"... think! In just minutes, every visible strand of your hair can shine with new beauty—the beauty of Roux Color Shampoo. Here is lasting haircolor that looks so natural you'll hardly believe it wasn't always your own! With Roux treatments, thousands and thousands of smart women brighten, or darken, or match their natural shade. They enjoy lovelier, *younger* looking haircolor. And you can join them, so easily. See *your* hairdresser today!

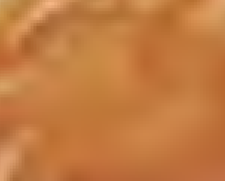
JUST SEE HOW SIMPLE:



Coloring mixture poured right from bottle. A fingertip application.



The same with the ends. No combing. No brush.



It's shampooed—and THIS color won't wash out!

Use according to directions.



JOYCE'S LUXURY LINERS

open new horizons of comfort!

Kid-glove handling for fastidious feet.

Of soft glove-kid,

they're luxury-lined in leather

to match their meticulous trim.

In eye-flagging color combinations—

navy with red, tan with spice, red with

black patent—heels to match or contrast.

Turnpike, Tongue Tie, Tattle-Tale—$12.95.



(No mail orders, please. Write, we'll tell you where.)

joyce

Pasadena, California



ABOUT THE AUTHOR...

Perhaps no man in history has taught more women how to be beautiful than has John Robert Powers. He founded the world famous Powers Modeling Agency 32 years ago, and has transformed literally thousands of girls and women into glamorous Powers models. Many famous stage, screen and television stars, as well as great socialite beauties, are proud to boast that they were once Powers Girls. In this article, Mr. Powers reveals the secrets behind their long-lasting, fabulous beauty . . . tells how you can have it, too.

WHAT MAKES A WOMAN BEAUTIFUL?

by John Robert Powers

I sincerely believe that there is no such thing as an unattractive woman. There is only the woman who fails to make the most of herself. Beauty consists to a large extent, in developing your own "natural resources." And here, to help you achieve the beauty, success and happiness you want, are my seven golden rules of glamour:

1. *Make the most of your hair and face.*
2. *Hold your head proudly erect.*
3. *Walk smoothly and with rhythm.*
4. *Sit and stand gracefully.*
5. *Dress to suit your face and figure.*
6. *Let your voice speak well of you.*
7. *Develop* new *loveliness and charm, by learning to focus attention on your best features.*

You may think rule number 7 is easier said than done. Well, there are tricks to every trade, and I'm going to tell you some of the beauty secrets that keep the Powers models young looking long after most women are worried sick over lines and wrinkles.

First, I must tell you that they don't use *ordinary* cosmetics. Most cosmetics are heavy textured, and the colors are so unnatural, that the result is an obviously "made-up" look — something no attractive woman should ever have, because it cheapens her appearance — makes her old-looking.

To solve this beauty problem, I worked with leading scientists until we perfected a completely *new kind* of cosmetics — BEAUTY FLUIDS. These revolutionary Fluid cosmetics are *quick* and *easy* to apply. And the vibrant color does not dry or fade away, even after a day of being baked under powerful camera lights.

And of course, my models' valuable complexions need the special care of Fluid Cleanser and Fluid Freshener — a combination that together, completely rids the skin of impurities — removes every trace of stale cosmetics and carries off all the dirt and grime hidden in the pores.

But *here* is the biggest beauty secret of all — the one product that has done more than any other to help the Powers models achieve and keep their complexions clear, firm and young-looking through the years. It's my amazing skin "normalizer" Fluid Gold. It's the only treatment known that simultaneously corrects both dry and oily skin . . . "normalizes" even the unhappy combination of shiny nose and parchment cheek. But this counts even more: Fluid Gold can give you young-skin beauty . . . help transform a face that is tired, lined and sagging, into one that looks fresh and lovely.

I insist on the Powers models using this greaseless Fluid Gold treatment regularly — every night. It quickly relieves that taut, tired-skin feeling, as it tends to lift and tone droopy face and throat muscles, banish puffiness around the eyes, and firm the jaw line. Even crepy, crinkly skin takes on a smoother, softer look and feel as Fluid Gold "normalizes" the acid-alkaline balance of the skin . . . chases away disfiguring surface lines and roughness.

The Powers models have been using my Fluid beautifiers for years, but only recently have these cosmetics been made available to a limited number of the finest department stores. If you are unable to obtain Fluid Gold in your city, you may order from the John Robert Powers Products Co., Inc., 681 Fifth Avenue, Dept. 3, New York 22, New York. A three months' supply costs $5 plus 20% federal tax. With each order, I will enclose a copy of my new booklets, "The Story of Fluid Gold" and "Beauty Secrets of the Powers Girls."

Powers model Ellen Allerdice with her three children.



"If you don't want to be more attractive than you are, then there's no point in reading this article by Mr. Powers," says lovely Ellen Allerdice, herself a Powers model, a homemaker, and the mother of three children. "But if you are half as interested in looking your beautiful best as we Powers Girls were when we first went to him for advice, then what you read here will show you how to achieve and hold the beauty, charm and happiness you've always longed for."



Acetate

makes a big stir in the Paris collections

The important Paris houses are showing acetate time and again.
Sometimes the fiber is treated crisply. Again it is soft.
But over and over, the subtlety and grace of the
"beauty fiber" are evident.

Madeleine de Rauch, for one, uses a particularly unique acetate-and-silk blend from the fabric collection of Robert Perrier—sweeping it out to the shape of a dinner bell. A crisp new ottoman, the fabric surprises you with its *sheerness*.

Hannah Troy's American adaptation of this Madeleine de Rauch design will be ready soon, and at Bergdorf Goodman, New York, The Gidding Co., Cincinnati, Julius Garfinckel & Co., Washington, D. C., Sakowitz Bros., Houston.

*Reg. U. S. Pat. Off.

Celanese*

ACETATE, the beauty fiber

Who hath not proved

how feebly words essay

To fix one spark of

beauty's heavenly ray?

Who does not feel...

The might, the majesty of loveliness?

BYRON

YARDLEY

a language of loveliness

Fragrances
Aids to Beauty
Bath Luxuries

75 —*and proud of it*

THE NEW YORK WOMAN'S EXCHANGE

Every day, some one thousand men and women have lunch, dinner, or tea at the restaurant in the New York Exchange for Woman's Work. To them, the Exchange—a five-story building on Madison Avenue in the lower Fifties—is primarily a leisurely ground-floor dining room where a delicious brand of home cooking reigns with certain long-established favourites: the thin whole wheat griddle cakes; the uniquely-flavoured codfish balls; the bittersweet chocolate cake.

Other New Yorkers, also identifying the Exchange with the savour of good food made in real kitchens, know the second-floor food department as a place where one can order special cottage cheese suzettes, or a tray of canapés, for a party; have a wedding cake baked to order; or arrange for weekly delivery of a roast turkey or leg of lamb. In fact, since the purpose of the Exchange is to provide a market for products women make at home on a small scale, almost any sort of special order is possible. (One customer, recently, submitted his own favourite recipe for devil's food cake, and the Exchange found a consignor to bake it for him.)

Other departments at the Exchange are, for shoppers, a treasure-house of the unusual; the hard-to-find; the painstakingly handmade. Handmade lingerie is one famous specialty; as are lamp shades made to order, and hand-embroidered stoles and slippers.

The Exchange, which celebrates its seventy-fifth anniversary this year, exists primarily to sell things which consignors make themselves, but it also has an antiques department with a collection of Early American glassware, furniture, and prints. Here, a file of customers is kept, with a list of their wants, in an attempt to help them complete their collections. The idea for this offshoot of the main stream of Exchange business came from the consignors themselves—frequent requests to "tell me how to go about selling a cherry breakfront which has been in my family since the Revolution" persuaded the Directors to buy out an antiques business tenanted in their building, and begin a collection which is now regularly combed by dealers for finds.

The original Woman's Exchange was opened in a house on East Twentieth Street in New York by Mrs. William Choate and a few friends who shared her concern with the plight of widows and other women lacking male support, whom the social structure of the last century absolutely prevented from earning a living outside of their own homes. (In 1870, eight years before the Exchange became a reality, working women were a so unheard-of phenomenon that there were only seven women stenographers in the country.) An earlier attempt to help such women had been made in a rather pretentious organization called "The Society of Decorative Art," but Mrs. Choate felt that its well-meaning founders had erred in setting up their own special Pre-Raphaelite standards of "artistic work," thereby excluding the women who most needed help—those whose talents were limited, or of a purely domestic variety.

A practical woman who hated the very sound of the phrase "reduced gentlewoman," Mrs. Choate determined to encourage women to develop products that were first of all saleable—and she saw no reason why a woman who could make a delicious chicken pie should not make that her specialty instead of persisting in forlorn, imitative attempts at glazed pottery. (It may be significant that, to this day, one of the foods for which the Exchange is most famous is home-made chicken pie.)

The records of the Exchange contain a cheerful admission that this new policy led to the opening of the East Twentieth Street house with "thirty poorly-made articles." Some of Mrs. Choate's art-minded friends—who would have preferred no products to inferior products—were disappointed. But she stuck to her intention to concentrate on the needs of the individual consignor and not on preconceived ideas of the work worthy of a "gentlewoman."

Today, after passing through three changes of address and a complete change of social and economic climate, and having become the headquarters of a national Federation of Woman's Exchanges, the work Mrs. Choate began has expanded greatly in scope, but concern for individuals is still its main focus.

Now, all products accepted must meet standards of "finished, professional" work and "saleability"—but the committee which meets every Wednesday morning to talk to new consignors and examine their work never turns down anything without first advising the maker how she can improve it. According to Miss Mary D. Payne, the present Business Manager, experience shows that many of the most successful consignors are those whose work was first rejected, and who profited by the recommendations of the committee.

A stroll through the Exchange showrooms—which have the unhurried and uncrowded atmosphere of a club rather than that of a shop—reveals the variety of the individual talents which the Exchange has encouraged. There is, for instance, a children's present which has become

(Continued on page 66)



YARDLEY

a language of loveliness

Express your loveliness with Flair,
Yardley's radiant new perfume. Flair was
created—and named—for women of flawless
taste and memorable distinction. If you are
such a woman, keep its poetry with
you always . . . whatever you wear,
wear it with Flair! $5 and $15*



This same eloquent perfume
in exciting new solid form.
Full-strength, exceptionally long-lasting,
travel-and-purse perfect! Flair Perfume
Patty, $2*. Flair also comes in these
wonderful forms: Flairessence,
Flair Bath Oil, Flair Dusting Powder.
*all prices plus tax

Let **FLAIR**'s fragrance speak for you!



walking wonders

with any wardrobe

pussy foots

the fitting shoe for every wear

OLDMAINE Trotters
HANDSEWN VAMP ORIGINALS
for those who want the best...

12.95

Calf in a wide variety of colors.
slightly higher Denver west

sold only in the finest stores or write: Dept. V-3
OLD TOWN SHOE CO., 179 LINCOLN ST., BOSTON 11, MASS. FACTORIES IN OLD TOWN, MAINE



What goes on..?

in her dressing room
at EASTER



Circloform
WITH and WITHOUT FLOATING ACTION

At Easter — in Bermuda on vacation — or at home for any fashion-noteworthy occasion, Exquisite Form Brassieres *make* the costume! Circl-O-Form is comfortable under sportswear — flattering under afternoon frocks. Make the most of your bosom . . . with Exquisite Form Brassieres!

Circl-O-Form, with floating action . . . from $2.50 — without floating action . . . from $2.00
A cup 32-36 • B cup 32-38 • C cup 32-42 • White only • Broadcloth—Satin—Nylon Taffeta.

Exquisite Form
BRASSIERES

For nearest store, write: Dept. 11, 159 Madison Avenue, New York 16 —— Chicago 54 • Los Angeles 14 • Toronto

ROTHMOOR



So charmingly casual this new Rothmoor, beautifully cut from imported British tweed, softly textured, in softest colors.

At one fine store in your city or write Rothmoor Corporation, 22 W. Madison, Chicago 2

Suddenly with Creme Puff*

your search is ended!



The instant you smooth it on, you look and feel poised, cool . . . adorably lovely. For Creme Puff brings to your face an utter smoothness of texture—a heart-stirring lightness of finish—that belong to the land of youth.

What is Creme Puff?*

A completely new blend of creamy make-up base and powder—applied with a puff. Smooths on like powder. Stays on like cream. Has a smoother finish than either.

Smoother than any make-up. Creme Puff is smoother to apply. *Looks* smoother. *Stays* smoother for hours.

Light as a feather. Creme Puff is feather-light . . . delightfully cool. *Not* dry, *not* oily.

Never flakes. You'll *never* have a flaky-face or streaky cheeks with Creme Puff. And the colors are true complexion tones—and *stay* true. Don't turn "orangey" or chalky.

Covers imperfections. Creme Puff covers perfectly. Gives you all the advantages of a make-up base.

Nothing else like it! Max Factor *alone* knows the processes that give Creme Puff its super-light smoothness. Ask for it today. You'll find everything you've wanted in make-up in this sleek mirror compact. Carry it with you everywhere. Five radiant shades! Truly Fair (Fair); Tempting Touch (Natural); Candle Glow (Medium); Gay Whisper (Deep Natural); Sun Frolic (Tan).

Creme Puff

by MAX Factor HOLLYWOOD

$1.25 plus tax at your favorite department or drug store

The new blend of creamy make-up base and powder—applied with a puff.

*Creme Puff (reg. T. M.) means Max Factor Hollywood creamy powder make-up



Getting there is half the fun!

You may step a merry mile . . . or inhale
the clean salt air from the comfort of your deck chair . . .
you may linger over sumptuous meals
prepared by internationally trained chefs . . .
you may relax in peace or dance the evenings through.
Aboard a Cunarder your voyage
to Europe is a brilliant holiday in itself,
to be enjoyed to the utmost!
You live awhile in a festive world apart . . .
a world which, in both senses
of the word, transports you.
Here you discover gaiety,
comfort and relaxation such as
no other form of travel provides.

See your Cunard-authorized Travel Agent about your "Coronation Year" sailing.

No wonder more people prefer

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QUEEN ELIZABETH • QUEEN MARY • MAURETANIA • CARONIA • BRITANNIC • MEDIA • PARTHIA
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Tailored by
BRITTANY
IN FORSTMANN'S "MIRADA" (EXCLUSIVE WITH BRITTANY) ABOUT $100
HENRY FRIEDRICKS & CO., INC. 205 WEST 39TH STREET NEW



Justin McCarty

OF DALLAS

Texas Tucker and *Texas Pleater*, in JUSTIN MCCARTY'S silky *"Wonderblend"* orlon and cotton. Lighthearted colors: cornsilk, tangerine, turquoise, terra cotta, green, blue, brown, navy, oxford. *Left*, Texas Tucker, tucked all around. *Right*, Texas Pleater. Misses sizes. Each, about $25.

New York City.....De Pinna's

Atlanta, Ga.....J. P. Allen Co.
Baton Rouge, La.....Dalton's
Birmingham, Ala.....Blach & Sons
Charlotte, N. C.....Belk Bros.
Chattanooga, Tenn.....Miller's
Chicago, Ill.....Lytton's
Cleveland, Ohio..Wm. Taylor & Son
Corpus Christi, Tex...Lichtenstein's
Detroit, Mich. The J. L. Hudson Co.
Ft. Worth, Texas.....Stripling's
Houston, Texas.....Foley's
Indianapolis, Ind.....L. S. Ayres
Kansas City, Mo.....Harzfeld's
Knoxville, Tenn.....Miller's
Little Rock, Ark.....M. M. Cohn
Miami, Fla.....Hartley's
Minneapolis ...John W. Thomas Co.
Nashville, Tenn.....Cain-Sloan Co.
St. Petersburg, Fla.....Maas Bros.
San Antonio, Texas.....Joske's
Spokane, Wash.....The Crescent
Springfield, Ill.....Meyer Bros.
Washington, D. C.....Jelleff's
Wichita, Kansas.....Innes'

You can buy this merchandise at stores listed (Vogue's Buying Guide) p. 186.

handled with care . . . *and with Herbert Bienen's own intuitive genius for fashion . . .*
lustrous calf, skillfully manipulated into curvaceous shapes with a hand-crafted look - a glowing patina!

bienen-davis

bienen-davis, 159 madison avenue, new york 16

the natalie green look *is its own beautiful reason why. Here, in a cropped spring cover-up of Juilliard's nubby-soft Bouclada... a curve of line that's simon-pure, a sweep of collar surprised with beaded sparkle, buttons but nary a buttonhole. Beige, pink, coral, cream, navy, red, powder blue, gold. Sizes 7 to 15, and 8 to 16. About $40.*



natalie green
exclusive

HAT-JOHN FREDERICS

At fine department stores and specialty shops — or write Nat Green, Inc., 247 W. 37th Street, New York 1, N. Y.



For beauty out of the blue...

trust DOROTHY GRAY Remoldine

The graceful, blue bottle of Remoldine, by Dorothy Gray, holds an essential ally in your quest for youthful-looking beauty. Depend on it—this Contour Facial with Hormones* is the most *completely effective* single preparation yet released, to help you look years younger and lovelier than ever!



REMOLDINE takes only 3 minutes, twice a day, to help give your skin a continuing younger look! Applied faithfully, Remoldine . . .

1. Counteracts puffiness on jawline and under eyes.
2. Helps smooth crepy neck, facial lines.
3. Natural Estrogenic Hormone content further helps reduce the appearance of lines, wrinkles—gives skin a more youthfully moist look.*
4. Helps skin "glow"; helps guard against externally-caused blemishes.
5. Contains exclusive "Elfanol," milder than lanolin.
6. It's *vanishing;* perfect for use with new Special Cream Concentrate or your regular Dorothy Gray Emollient Cream.

**Also without Hormones in 4-oz. Regular Size—$5.00.*
1¾-oz. Introductory Size with Hormones only—$2.50.

AND NOW—*new*
REMOLDINE TREATMENT SET
all in all, a perfectly-rounded program for denying your years

contains: 1¾-oz. size Remoldine plus new liquid Softening Cleanser that works gently, yet with hygienic thoroughness; and Special Cream Concentrate to help combat dryness, protect sensitive skin. Complete Treatment Set . . . $5. (A $5.50 retail value!)

Softening Cleanser only, 6-oz. . . . $1.50
Special Cream Concentrate only, 2-oz. . . . $2.50

(All prices plus tax)

Trust DOROTHY GRAY... *America's loveliest women do!*



New White Star

The very newest white corsetry is now being made with a wonderful new Lastex yarn which is snowy white, and which—miracle of miracles—*stays white* through wash and wear.

Lastex Reg U S Pat Off ... *the miracle yarn that makes things fit*



UNITED STATES RUBBER COMPANY • Rockefeller Center, New York

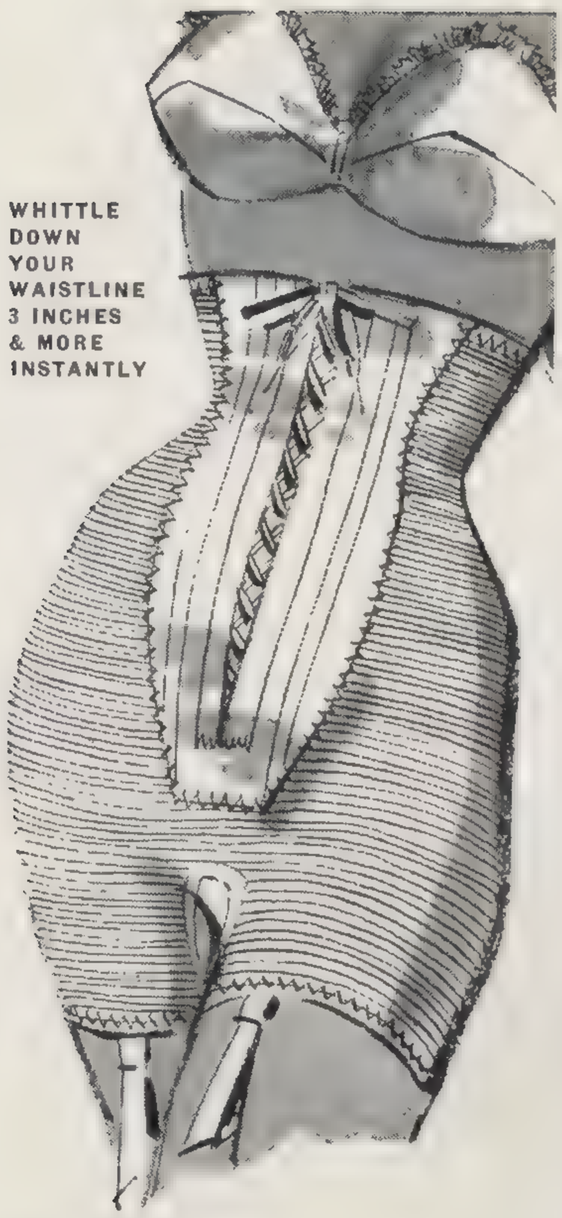
BE A SHINING EXAMPLE . . . of the newer, nuder look in this shoulder-baring dress aglow with rhinestones. There's a jacket, too, for more modest moments. $17.95



Navy, yellow, pink, blue embroidered
GLORALYN,
rayon and cotton butcher linen.
Sizes 10 to 20

Georgiana

For name of store nearest you, write
TABIN-PICKER & COMPANY, 4119 Belmont Avenue, Chicago 41, Illinois



NEW!

French Figure

REDUCER

Molds your figure into Fashion's Newest Silhouette; inches disappear from waist, hips and thighs with the greatest of ease and comfort, sitting or stretching.

Its secret magic laces give you a fresh custom-made fitting every day. Adjustable to daily change in your figure as YOU REDUCE.

Superbly made of finest fabrics which absorbs perspiration and keeps you cool. French Figure REDUCER is guaranteed to keep its stretch and shape. Will not roll or curl at the top. Washes like a dream.

IN NUDE, WHITE OR BLUE

—IN TWO STYLES NOW 4.98

Reg. Girdle or Panty Girdle, snap-bottom crotch and garters.

Small (25-26)
Medium (27-28)
Large (29-30)
Extra Large (31-32)

Also: "Plus" Sizes for the fuller figure: XX (33-35), XXX (36-38), XXXX (39-40), XXXXX (41-43)

SENT ON APPROVAL

10 DAY FREE TRIAL

SEND NO MONEY

ANNETTE FASHIONS, Dept. R-149-C
45 East 17th Street, New York 3, N. Y.

Please rush FRENCH FIGURE REDUCER on approval. If not delighted, I may return it within ten (10) days for refund of purchase price.

☐ I enclose $..... you pay postage.
☐ Send C.O.D., I'll pay $..... plus postage.

Please Check ☐ Regular Girdle ☐ Panty with removable Girdle crotch

CORRECT SIZE please..... SEND ME..... EXTRA CROTCHES @ 49c ea.

1st Color Choice..... 2nd Color Choice.....

NAME (Print) .....

ADDRESS (Print) .....

CITY ..... Zone..... State.....

Try this girdle free for 10 days.
Your appearance must be 100% improved or money will be fully refunded.

75—*and proud of it*

(Continued from page 53)

a favourite: a cotton bathrobe with animals hand-painted on the pocket—giraffes and elephants the usual thing, but if some imaginative child prefers a griffon or hippopotamus, that can be arranged. Then there are babies' basinettes, beruffled and flounced to the customer's own specifications. Inlaid and lacquered small tables and brocade picture frames might come next. Among current best sellers in the gift department: monogrammed bright felt carryalls for a woman to take shopping; and a present idea for a sick person—drawstring brocade workbags filled with seven small presents, to be opened one each day for a week. (A new version of this, for a man, has just been added—the present-holder, in this case, a handsome brown linen case that can later be used to hold shirts within a suitcase. This, incidentally, is one of the few masculine influences evident at the Exchange—others, the men financial advisers who stand ready to help the feminine Board of Directors with any problems; and the many men who are regular customers of the restaurant.)

But customers are likely to absorb much more information about the products on display than simply their physical characteristics. The small, enthusiastic staff reflect the Exchange's interest in the human aspect, and regard their consignors as friends. "Now, these embroidered slippers," the tiny, white-haired manager of the lingerie department may say, "are made by a young crippled girl who first sent us only one pair, as an experiment. When we told her how quickly they sold, it encouraged her so that now she supplies us in almost assembly-line numbers."

Still another evidence of the Exchange's interest in individuals: its summer house in Stockbridge, where some consignors enjoy a free two-weeks' vacation every year.

The prices of Exchange products are fixed by the individual consignor according to the cost of materials; hours of working time; et cetera—and then passed on by the Board of Directors. A twenty-five per cent mark-up on each product goes to the Exchange. This is supplemented by profits from the restaurant, and (the main source of income) contributions from the public. In this seventy-fifth anniversary year, the Directors of the Exchange, with approximately 700 women consignors from all over the country on their list, hope for a greater than usual response to their appeal for funds to continue "helping women to help themselves."

Filmed in nylon;

STOCKING NEWS

In Greece, there's a new name for a pretty girl—now, she's called a nylon. Which just about sums up the international status of the American nylon stocking in 1953. But, stocking makers being notorious perfectionists (they have to be, since their customers are) there are still further improvements on the way. They have to do with fit; with finish; with sheerness; with colour. Here, a list of stockings' newest news:

CRÊPE-LIKE TEXTURE. Many makers are now knitting stockings with a special *crimped* nylon yarn. (We've reported the first robins in this field; now it's become a general trend.) This new crêpe finish is not only pleasingly dull, but gives a new kind of smooth fit—the stockings cling softly to the legs, and have a certain elasticity that allows for movement. Still another advantage—nylon crêpe is cool.

NEVER-BEFORE SHEERNESS. Since 90% of all stockings bought now are 15-denier, it seems logical to conclude that one of the things women want most in stockings is sheerness. Next step in a constant process of attenuation—12-denier stockings, given the strength to live by being knit on 60 and even higher gauge machines. (For the benefit of anyone hazy about this denier-gauge business: denier refers to the thickness of the nylon thread; gauge refers to the number of stitches per inch-and-a-half of fabric. A low denier and a high gauge means, therefore, a combination of sheerness with strength.)

NEW COLOUR IDEAS. The no-colour stocking is out—new stockings for spring and summer all have a definite bloom of colour; and are planned to complement specific costume colours. What this means to the woman walking up to the counter: she'll be confronted with a greater variety of stocking colours; will need to know surely which ones belong in her wardrobe. This is not just a matter of looking at the stockings in the box—often colours seem different on the legs. One way to acquire a background on this point: notice the stocking names Vogue names on pages where legs are shown. Second new colour improvement—stockings with tops dyed in pale colours, to match lingerie colours. To wear with a pale-blue petticoat, for instance, stockings with pale-blue tops—very pretty idea.

IMPROVEMENTS CONTINUING. Three that have been around before, but are still important points to look for when choosing stockings:

Proportioned fit—the two words that mean stockings are knit not just to conform to leg length, but also to the measurements of ankle, calf, and knee.

Sandalfoot construction—necessity with the open shoe; means simply that the stockings have no foot reinforcements showing.

Twisted-yarn—means of increasing stocking strength; achieving dullness.



Right now you'll find Cotillion's Coronation Nets shown on opposite page at these fine stores:

Atlanta, Georgia
RICH'S

Baltimore, Maryland
HUTZLER'S

Chicago
CARSON PIRIE SCOTT

Cleveland, Ohio
THE HIGBEE CO.

Dallas, Texas
SANGER'S

Dayton, Ohio
THE RIKE-KUMLER COMPANY

Detroit, Michigan
THE J. L. HUDSON COMPANY

Houston, Texas
FOLEY'S

Indianapolis, Indiana
L. S. AYRES & COMPANY

Los Angeles, California
BULLOCK'S

Miami, Florida
BURDINE'S INC.

Milwaukee, Wisconsin
BOSTON STORE

New York City
BLOOMINGDALE'S

Oakland, California
H. C. CAPWELL'S

Pasadena, California
BULLOCK'S—PASADENA

Philadelphia, Pa.
STRAWBRIDGE & CLOTHIER

Pittsburgh, Pa.
JOSEPH HORNE CO.

Richmond, Virgina
THALHIMERS

Rochester, N. Y.
B. FORMAN CO.

St. Louis, Missouri
STIX, BAER & FULLER

If your favorite store is not listed, see Vogue's Buying Guide, or write:
COTILLION FORMALS, INC.
1385 Broadway, New York, N. Y.

Coronation Blue: moonlight caught in Cotillion's nets



Dreamy drifts of net drenched with the magic color of moonlight . . . set them to catch hearts, to hold dreams. Left, bare and billowing ball gown for a fairy princess, of nylon net by Beckendorf, about $50. Right, creamy shoulders floating above an ankle-deep formal of Beckendorf's tulonet, about $70. Both in Coronation Pink, Princess White, too. Sizes 7 to 15.

At the fine stores listed on opposite page, or write: COTILLION FORMALS, INC., 1385 Broadway, New York, N. Y.

You can buy this merchandise at stores listed (Vogue's Buying Guide) p. 186.



America's Most Luxurious Stocking

Humming Bird 12

The most beautiful stocking ever made . . . the fabulous new 12 denier Humming Bird. A whisper of sheerness. More glamorous than any stocking you have ever worn. As sheer as phantasy —and still tests prove it wears almost as well as famous Humming Bird 60/15. Humming Bird's latest exciting development.

DAVENPORT HOSIERY MILLS, INC., CHATTANOOGA 1, TENNESSEE

A Classic Fabric

Takes On New Ways

McBratney

Linen...

Deep Textured,

Deftly Striped



Earl Luick of

Anna Miller

designs a stunning
town suit of McBratney's
pure imported linen,
bouclé striped.
From a group of
exciting new-look
linens you'll be
seeing in top-flight
designer collections
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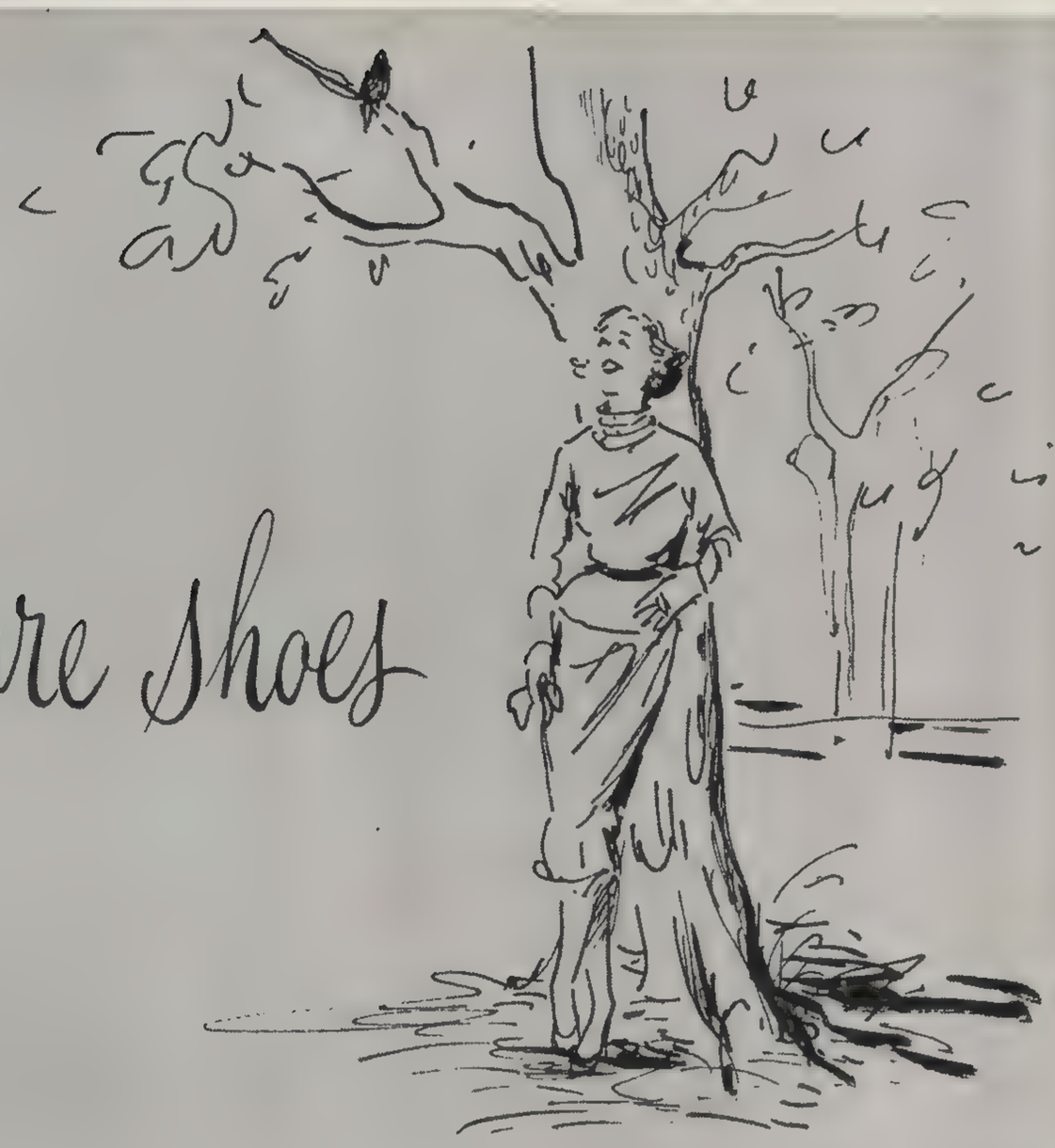
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Shoes that are Shoes



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Hill and Dale

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Undisputed Master of the tailored shoe,
Hill and Dale presents
a new neutral color for Spring—
BUTTONWOOD
. . . in aniline dyed calfskin
to blend elegantly with your
Beiges and Browns or to contrast smartly
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North Hollywood, Rackhams
Pasadena, Bullock's
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San Francisco, Joseph Magnin
Santa Barbara, Terese-Ann

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Denver, Denver Dry Goods Co.
Daniels & Fisher

WASHINGTON, D.C.
Julius Garfinckel & Co

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INDIANA
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Louisville, Stewart Dry Goods Co

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MINNESOTA
Minneapolis, L. S. Donaldson Co

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Jackson, R. E. Kennington Co

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Cincinnati, The H. & S. Pogue Co

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Tulsa, Brown-Dunkin Co
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Vandever's

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Philadelphia, Bonwit Teller & Co

TENNESSEE
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america's finest brassieres *Wisp-O-Youth*

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For women who demand the very best. Exclusive Lucille design gives beautiful separation and support. Lace, Marquisette, Taffeta, Broadcloth. A, B, C, & C-full cups. 32-44. White, Black, Frosty Pink. 3.50 to 5.00
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Lucille's smart "hidden wire" Bra makes the fuller figure look beautifully young. Separated cups, long torso, breathing lastex panels. Taffeta, Satin, Marquisette. C & C-full. 34-44. Black, White, 8.95 to 10.95
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for those accustomed to paying more

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STYLE S-1, $5.95



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Queen Quality

NYLON

makes much of

Mesh



pretties a pump
with delicate etching



embroiders it with
bewitchin' Stitchin'



and pairs it with
Spring-Soft suede



bares it for
instep interest

The bewitching look of the "femme fatale"
. . . the sheer sorcery of an April in Paris.
To make your foot look lovelier than you
ever dreamed it could: our revealing
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$11.95 and $12.95

Other styles $10.95 to $12.95

SEE "THE NEW IN SHOES" FOR SPRING '53 at your favorite store starting MARCH 1st

Queen Quality SHOES

Write Dept. D for free shoe fashion folder... QUEEN QUALITY SHOE CO. • DIV. INTERNATIONAL SHOE CO., ST. LOUIS

You can buy this merchandise at stores listed (Vogue's Buying Guide) p. 186.

GREAT NEW KITCHEN IDEA!

the Decorator Refrigerator

by International Harvester

Revolutionary new idea enables you to make your refrigerator a feature of your kitchen decoration. Match it with your curtains—blend it with your color scheme. Use any pattern—any color fabric you choose. And you can change it as often as you change your mind!

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Takes just 7 minutes—

and 1¾ yards of fabric—to give your kitchen an "all new" look. For a change of pace, you can leave the fabric off and still have the most beautiful refrigerator you can buy; with handy foot-pedal door control and a handsome plastic push-plate.



Here's the inside story—

It takes 7 different "climates"—from 6° to 55°—to keep all foods in prime condition. You get all 7 of these essential areas of cold (all working at once) in the new IH Decorator Refrigerators—plus Push-button automatic defrosting and many other exciting features for '53. See the newest of the new—at your IH dealer's. You'll find his name in the yellow pages of your phone book.



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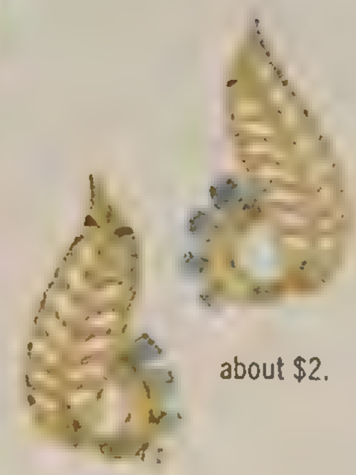
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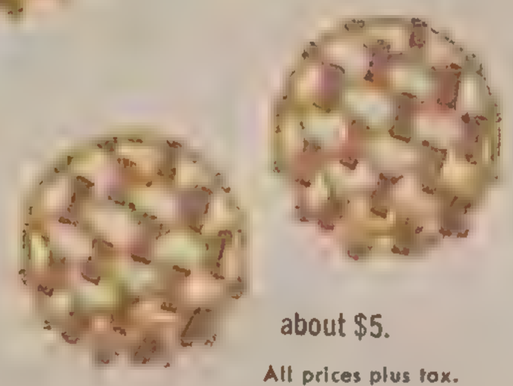
Contessa
about $10.

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All prices plus tax.

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"black spice"

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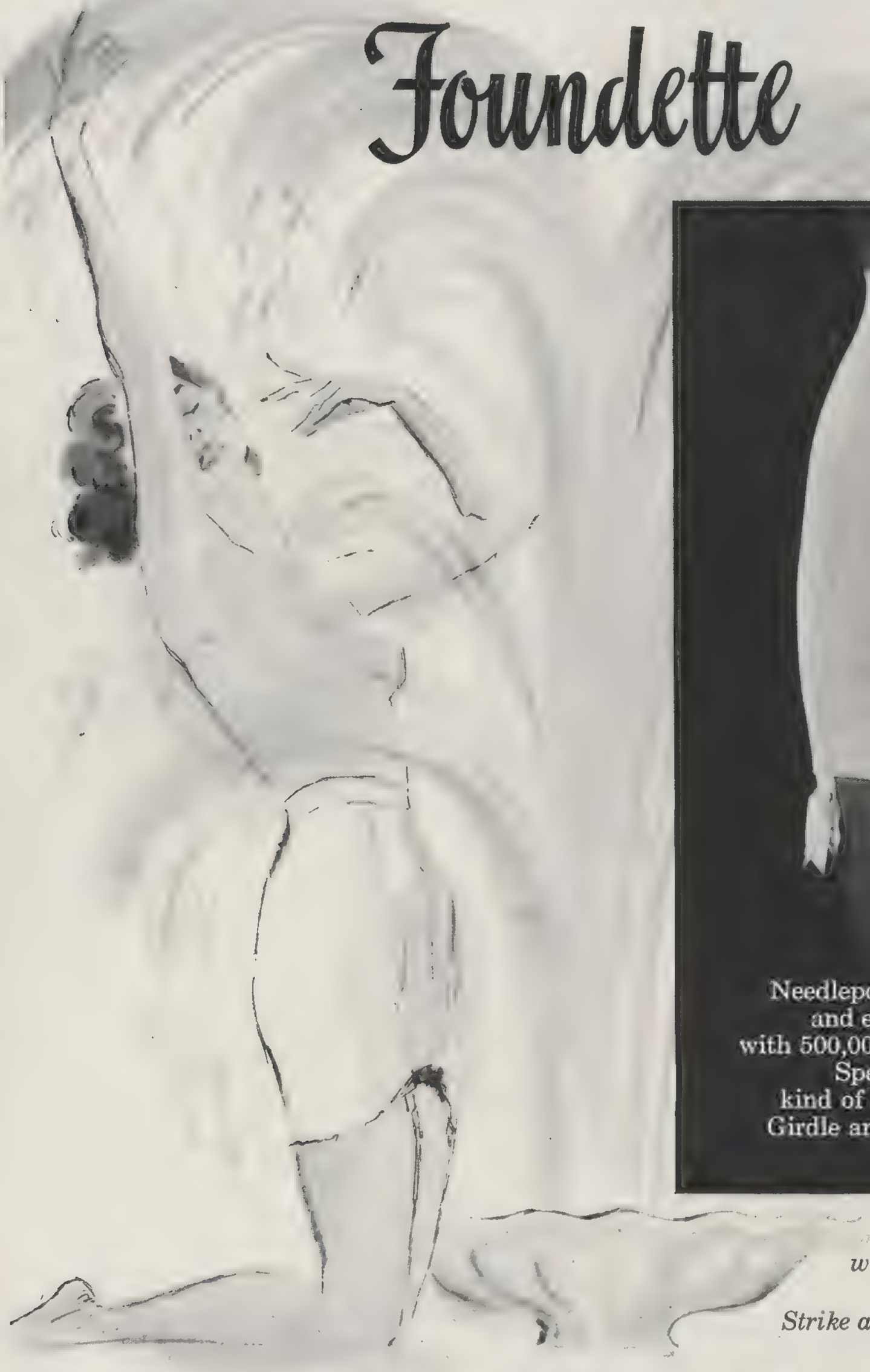
boleros

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fur designers "cut it short"
for Spring . . . taper it,
fringe it, mould it, wrap it.
And make it 1953 by
stressing the modern
Persian Lamb . . . black-dyed
SOUTHWEST AFRICAN
PERSIAN LAMB,
lighter in weight,
more lustrous.
At your favorite store.

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Needlepoint . . . wonder fabric of nylon and elastic yarn. Knit in petit point pattern with 500,000 breeze-beckoning "windows". Specially designed to give you a new kind of featherlight control. In white. Girdle and pantie girdle. $5.95

Smooth your figure as fashion dictates with FOUNDETTES, *specially created for young-looking figures of every age. Strike a vibrant note for beauty with an exciting new brassiere . . . VI-BRA!*

Foundettes® by Munsingwear®

PRECISION FIT SCULPTURED LEG-SIZE STOCKINGS • WOMEN'S UNDERWEAR AND SLEEPWEAR • GIRLS' UNDERWEAR AND SLEEPWEAR

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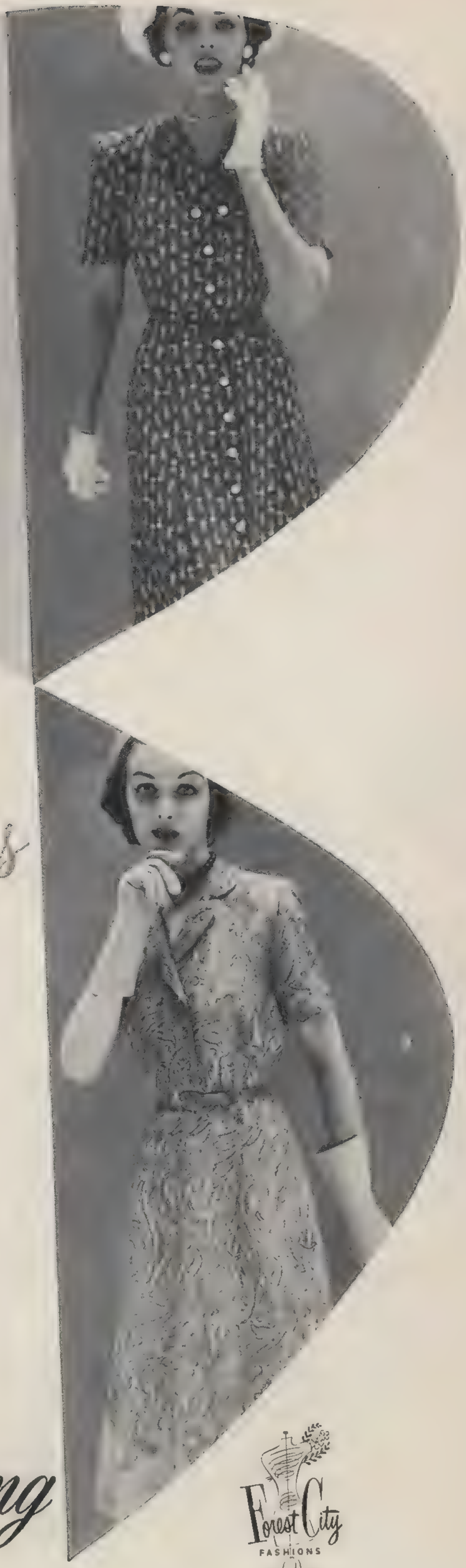
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Shadow sheers

The softer look, the fragile look in all-rayon* sheers that are cool and graceful, cut along slender lines, completely washable and crease-resistant.

a. Paisley-printed, softened classic in lilac, brown, green or red on white, sizes 14½ to 22½.

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d. Pretty fashion, the rococo print in black on pink, blue, green or beige, sizes 14½ to 22½.

All about *$11*

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Forest City FASHIONS

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MARTHA MANNING Dept. V-3 SAINT LOUIS 3

To women who are watching helplessly
as their skins dry up and grow old

A NEW GREASELESS FLOWING BEAUTY FORMULA THAT LITERALLY BRINGS DEWY MOISTURE TO AGING OR DRYING-UP SKIN

For years without end women have "buttered" their faces with old-fashioned creams to no avail. It's a pity that they didn't know about this amazing discovery.



How often in the past have you hopefully applied old-fashioned creams only to have your dreams of a dewy, youthful skin shattered by a rude awakening, your face still covered with grease. Now you can stop "buttering" your face. For now there is an entirely new concept in beauty—better than anything you have ever known—better than anything you have ever used.

What makes skin grow old?

You have seen fruit grow old in a bin. You have seen your corsage dry up while you wore it. And you know what causes this—DEHYDRATION. That's what so often happens to your skin too—DEHYDRATION—and sensitive skin dehydrates sooner.

Women everywhere have sensed the need for moisture. That is why they have constantly used heavy creams all over their faces—and often with poor results. But now they can be sure of a fresh, dew-drenched look—the look English complexions have.

Jacqueline Cochran was determined to find a flowing formula



Impatient with all greasy creams, Jacqueline Cochran, top-flight beauty authority, was determined to find a formula that would give the skin the balanced moisture that it requires. She and her chemists worked indefatigably and through a stroke of genius FLOWING VELVET was created.

For FLOWING VELVET is a three-way flowing formula with *three-way action*. This unique combination of rich cream, lotion and facial oil, containing a new moisture giving ingredient, *hydrolin*, acts on your skin in these three ways:

- *It furnishes moisture that actually sinks into your skin.*
- *It supplies necessary oils for essential lubrication.*
- *It maintains the normal balance of oils and moisture.*

Only FLOWING VELVET can *act* like FLOWING VELVET. For only FLOWING VELVET contains this new scientific, moisture-giving ingredient, *hydrolin*. Hydrolin is owned and controlled by Jacqueline Cochran, and this ingredient is the secret of the dewy moisture that *flows into the skin*—and stays there!

Beauty Overnight...Beauty All the Day

FLOWING VELVET knows no time limits. Use this flowing *fluid* cream at night. It disappears *instantly* into the skin, leaving not a trace of grease on your face, on your pillow, on your husband. Use FLOWING VELVET by day. It sinks at once below the surface—with only a cool, moist look to show it was ever there—but oh, the beauty of that dewy, cared-for look! And over it goes your foundation and make-up, while FLOWING VELVET works its magic all the day!

Guaranteed to Contain No Hormones!

A little FLOWING VELVET . . . just a few drops . . . is all that is required because its ingredients are so rich, so concentrated. But you can use *all* you want—there are *no* limitations. You can wear it all day, every day . . . all night, every night. For FLOWING VELVET supplies the *special* moisture and oils your skin needs . . . safely and naturally. And it is guaranteed to contain no hormones.

"If I could afford just one beauty preparation . . ."

That's the way one of the letters starts . . . one of the thousands of letters Miss Cochran has received since she introduced FLOWING VELVET. "If I could afford just one beauty preparation . . . it would be FLOWING VELVET. For what else could possibly take its place?"



THE ONE AND ONLY

Jacqueline Cochran's Flowing Velvet

The new moisture-giving formula for the maturing and drying-up skin.

THERE ARE NO SUCCESSFUL IMITATIONS

MAKE THIS TEST. Go in and see the Jacqueline Cochran representative in your favorite department store. She will pour a few drops of FLOWING VELVET on your hand, and you will see yourself how quickly it sinks into your skin, leaving not a single trace of grease. FLOWING VELVET is carried by fine stores everywhere, in three sizes: $3.00, $5.00 and $8.50 plus tax. Jacqueline Cochran, Inc., 630 Fifth Avenue, New York 20.

- *Flowing Velvet is just one of the many outstanding Jacqueline Cochran cosmetics.*

Vogue's Travelog

A DIRECTORY OF FINE HOTELS AND RESORTS

IDENTIFY YOURSELF AS A READER OF VOGUE WHEN WRITING THESE HOTELS FOR INFORMATION OR RESERVATIONS

ARIZONA

TUCSON

Arizona Inn. Bungalow rooms with sun terrace. Beautiful gardens. Steam heat. Warm water pool. Har-Tru tennis courts. Amer. Plan. M.Bennett, Mgr.

FLORIDA

DELRAY BEACH

The Colony. Near shops, churches; movies, golf, tennis, pool; Gulf Stream fishing, private beach, cabañas, beach luncheons. Write Box 1007-D.

ST. PETERSBURG



The Huntington Hotel

A Resort Hotel of Merit. In beautiful, tropical surroundings. Smart, modern furnishings. Sunny verandahs, colorful lounges. Dining, dancing in Coconut Grove under the stars. Air-conditioned. Cocktail Lounge. Distinctly superior cuisine. Pleasing rates. Mod. Amer. or Eur. Plan. Garage, parking lot. You'll like the Huntington and its famous Southern Hospitality. See your Agent or write Paul V. Barnes, Mgr.

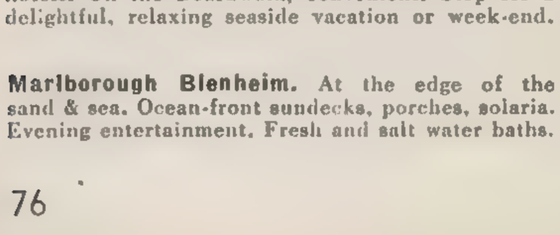
GEORGIA

SAINT SIMONS ISLAND

King & Prince Hotel. Year 'round resort. E. P., directly on ocean, pvt. beach & pool; dancing, fishing, riding, golf. Near Brunswick, Georgia.

ILLINOIS

CHICAGO



The Ambassador Hotel

The Chicago address of the world's most distinguished travelers. Home of the famous Pump Room, where the flaming sword and a superb cuisine create an atmosphere of exotic splendor. Dancing in the Pump Room and the Buttery. Guest rooms tastefully decorated for relaxed comfort . . . away from convention turmoil. Eugene Barrett, V. P., Gen. Mgr.

MAINE

ISLE AU HAUT

Point Lookout Club. With cottages; ideally situated on a beautiful island in Penobscot Bay. Address inquiry P.O. Box 1422, Boston 4, Mass.

NEW JERSEY

ATLANTIC CITY

The Claridge Hotel. "The Skyscraper by the Sea". 400 spacious outside rms with baths. Ocean decks. Superlative cuisine. George B. Bruni, G.M.

Hotel Dennis. One of America's finest family hotels. On the Boardwalk, convenient. Stop for a delightful, relaxing seaside vacation or week-end.

Marlborough Blenheim. At the edge of the sand & sea. Ocean-front sundecks, porches, solaria. Evening entertainment. Fresh and salt water baths.

Arizona Sunshine

ARIZONA is a land of extraordinary scenic contrast; of brilliant sunshine; invigorating climate; of elevations varying from well over 12,600 feet in the pine-clad mountain areas in the northern part, to its lowest point of 100 feet in the vast saguaro-studded desert in the southern part of the State.

The "between-season" vacationist, seeking a spot to relax contentedly under a warm sun, will find no other land offers a more delightful climate (in March, usually at a comfortable 74.5 degrees), nor more interesting things to see and do, or a more varied array of accommodations than in southern Arizona.

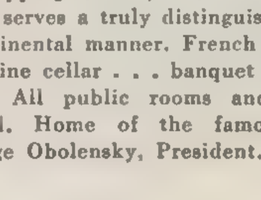
For the outdoor enthusiast, there is unsurpassed riding over desert trails and mountain paths. At your service are "good horses." There is swimming in beautifully tiled outdoor pools; golf on sporty all-green 18-hole courses. Polo, tennis, archery and badminton are other sports actively pursued. Should skiing be your pleasure, the slopes of the San Francisco Peaks will give you the best of thrills of this popular sport.

There is the Grand Canyon, nature's supreme spectacle in scenic beauty and silent grandeur . . . a fabulous sight that is a "must" for every visitor to Arizona.

When contemplating a trip through Arizona, let Vogue's Travelog pages assist you when making accommodations.

NEW JERSEY

ATLANTIC CITY

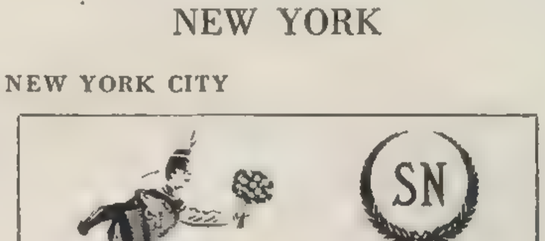


Chalfonte-Haddon Hall

On the Boardwalk. Pleasure comes easily at this world-famous seaside hotel. Relax on spacious decks awash with sunlight; let salt sea breezes whet the appetite for food superbly prepared and served; rest in carefree comfort in your luxurious room; spend days planned for pleasure, spiced with a thousand-and-one choices of in-and-outdoor fun . . . golf, riding, health baths, dancing; strolling on beach or Boardwalk. Amer. or Eur. Plan. For reservations, write direct, or telephone Atlantic City 4-0141. Folder on request.

NEW YORK

NEW YORK CITY



The Sherry-Netherland

Overlooking Central Park, in New York's fashionable shopping center, the 38-story Sherry-Netherland serves a truly distinguished clientele in the continental manner. French cuisine . . . excellent wine cellar . . . banquet facilities par excellence. All public rooms and suites Air Conditioned. Home of the famous Carnaval Room. Serge Obolensky, President.

NEW YORK

NEW YORK CITY

The Westbury. Madison Ave. at 69th Street, one block from Central Park. Large, airy rooms & suites. Polo Cocktail Lounge & Restaurant.

PENNSYLVANIA

HERSHEY

Hotel Hershey and Cottages. One of America's finest. Delightful Living. Open year 'round. Hershey, Pa. Joseph Gassler, Mng. Dir.

SKYTOP

Skytop Club. A 5500 acre estate high in the Poconos. All sports, year 'round. Superb cuisine. 3 hrs. from N.Y. and Phila. Box 21, Skytop, Pa.

Let Vogue's Travelog assist you in making plans for your vacation. Enjoy the hospitality of the hotels we list for your pleasure.

VIRGINIA

VIRGINIA BEACH



The Cavalier Hotel

The Aristocrat of Southern resorts. Country and seaside pleasures combine to make this year-round vacation spot truly enjoyable. Two championship golf courses. Riding, tennis, swimming in indoor pool . . . boating . . . fishing . . . excellent service. Guests may enjoy all facilities of the Cavalier Beach and Cabana Club—Yacht and Country Club—Saddle Club. Sidney Banks, Pres.

VERMONT

STOWE (MT. MANSFIELD)

The Lodge at Smugglers' Notch. "In the Heart of the Ski Area." Gracious ski living at its best. Write for new 4-color folder.

WOODSTOCK

White Cupboard Inn. A simple, gracious country inn, featuring skiing, snowshoeing & winter sports. Year 'round. Mr. & Mrs. Nelson Lee. Tel. 203.

VIRGINIA

WILLIAMSBURG



Williamsburg Inn

The beauty of the 18th century awaits you in this re-created colonial community. Williamsburg is of interest to everyone. Tours through the historic buildings . . . golf, tennis, swimming, lovely gardens. Modern hotels, colonial guest houses and taverns. Write direct to Miss F. G. Burns or Williamsburg Reservation Office, 630 5th Ave., N. Y. CIrcle 6-8890.

BAHAMAS

NASSAU



The Fort Montagu Beach Hotel

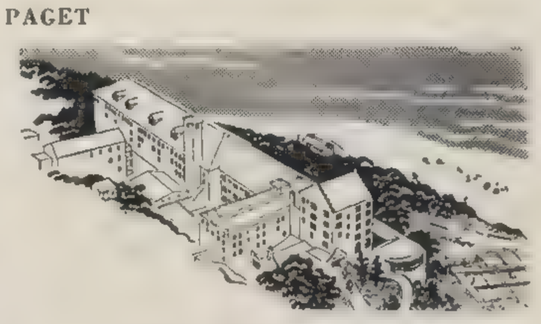
You can even get away from yourself . . . at the Fort Montagu, the International Hotel of Nassau. Internationally famous cuisine . . . all sports. The Fort Montagu is Nassau's only ocean front hotel, with the largest private beach on the island. Open all year. G. Walter Fender, V.P. and Gen. Mgr. Reservations through your travel agent or New York Office—255 West 30th Street.

NASSAU, CABLE BEACH

Balmoral Club. The Caribbean resort club. Consult your travel agent for reservations, or Balmoral Office, 16 W. 55th St., N.Y. 19—JU 6-3070.

BERMUDA

PAGET



Elbow Beach Surf Club

Here on the picturesque South Shore is Bermuda's complete club resort. New tennis & badminton courts, new indoor games building, golf privileges. Air-conditioned dining room & cocktail lounges. Beautiful rooms all with bath and one of the finest beaches in the world! See your Travel Agent or call N. Y. Office JU 6-5500.

VIRGIN ISLANDS, U.S.A.

ST. THOMAS

The Virgin Isle . . . most magnificent Hotel in the Americas. N. Y. Office: 730 Fifth Avenue. PLaza 7-5253.

Europe's only a *Long Weekend* away on the S. S. UNITED STATES

On the world's fastest and most modern liner your crossing time is less than 5 days







↑ **Mr. and Mrs. Joel McCrea**—his new Universal-International Technicolor picture, "Lone Hand." "This is the ship for a man who likes his steak thick and his stateroom wide!"

← **Mr. and Mrs. Horace C. Flanigan** on the S.S. UNITED STATES. President of the Manufacturers Trust Company, Mr. Flanigan says: "This is our way to Europe from now on."

↑ **"Big as Texas**—well, almost," say Libby and Frances Sharp of Houston about the UNITED STATES. "And all the new movies, dancing, swimming, deck sports—the trouble is choosing what you want to do *most!*"

You'll sail with a gay "Who's Who"—speed out of New York harbor at 12 noon and be in Havre by early morning of the 5th day or in Southampton late that afternoon.

Nothing afloat or ashore surpasses the new S. S. UNITED STATES for luxurious comfort. She's completely air-conditioned from stem to stern—every passenger cabin, all her 26 beautiful public rooms, the crew's quarters. Every stateroom has individual "climate control," plenty of drawer space, closets tall enough for the longest evening dress.

Like every star, she gets plenty of "fan mail": "Not one thing about our crossing could have been improved on" . . . "we had such good service we asked for the same table on our return" . . . "Food unsurpassed by anything we've ever experienced."

And here's what passengers say about the S. S. AMERICA, popular running-mate of the S. S. UNITED STATES. "I couldn't have wanted better accommodations, food, service or traveling companions" . . . "Impressed by the wonderful service and splendid food."



S. S. *AMERICA* famed running-mate of the S.S. UNITED STATES, sails from New York to Cobh, Havre, Southampton and Bremerhaven: Mar. 21, Apr. 10, May 1, May 23, June 12, and regularly thereafter. *First Class $295 up; Cabin $200 up; Tourist $160 up.*

S. S. *UNITED STATES* sails at 12 noon from New York to Havre and Southampton: Mar. 7*, Mar. 25, Apr. 9, Apr. 24, May 8, May 22, and regularly thereafter. *First Class $350 up; Cabin $220 up; Tourist $165 up.*

*Also calls at Bremerhaven on this sailing.

5 city blocks long, as tall as a 12-story building. 2 theaters, 3 Meyer Davis orchestras. She's the first American ship in 100 years, since the famous Clippers, to hold the Blue Ribbon speed trophy of the Atlantic.

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On Your Newsstand—March 13th

wonderful **W** *orumbo*

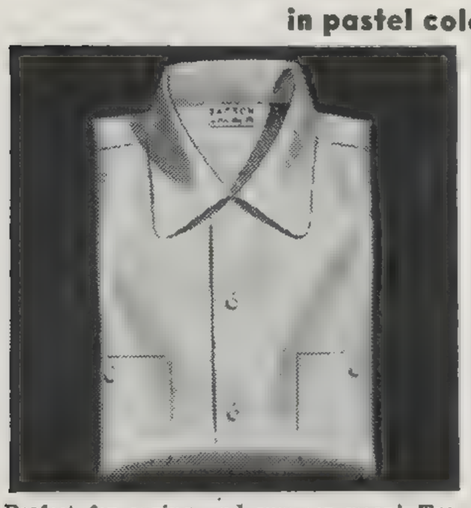


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Accessories by B. Altman & Co.

Wonderful
Worumbo
Woolens

THE FLATTERY of this featherweight fleece (Worumbo's "Merabeau") is further enhanced by the meticulous, the marvelous stitching detail of MATLIN!
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ALL DACRON SPORT SHIRTS
in pastel colors

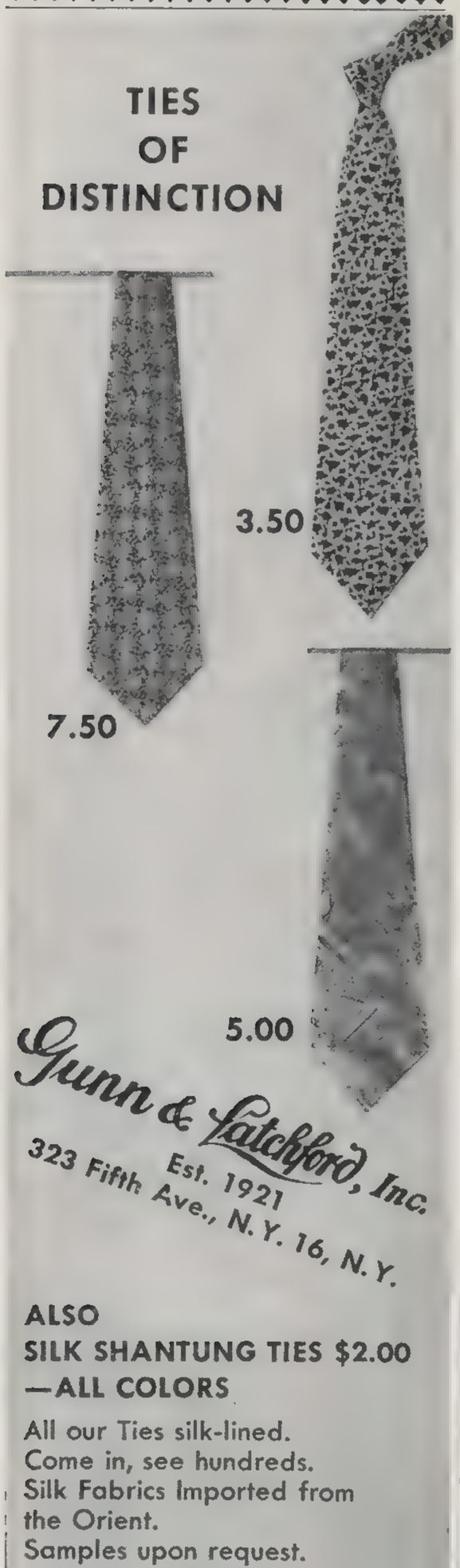


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Silk Fabrics Imported from the Orient.
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SHOP HOUND


1


2


3


4

A dozen ideas for men—from a new belt of bright India madras, to a pair of silver cuff links with an ancient Greek design.

1. Golf shirt of English wool jersey, made with a "swivel" sleeve for greater arm freedom on the course. Grey, blue-grey, maroon, navy blue, yellow. Sizes 38 to 46. $13.50. Short sleeves, $12.50. Fenn-Feinstein, 9 E. 49th St., N. Y.

2. Apollo and his chariot—taken from an ancient Greek stone and reproduced on a pair of sterling silver cuff links, ¾" x ½".
$12.50 tax inc. Jo Michels, 164 W. 4th St., N. Y.

3. A neat brown alligator leather slip cover for Parliament cigarettes. Monogram on the gold-plated plaque is included in the price.
$10 ppd. Serv-U, 829 Washington St., N. Y. 14.

4. Want to learn French shorthand? The print on this lightweight silk robe is just that: black on white or white on navy blue. Handy to travel with because it packs so easily. Medium, large, extra-large. $40.
Jay Thorpe, The Men's Corner, 24 W. 57th St., N. Y.

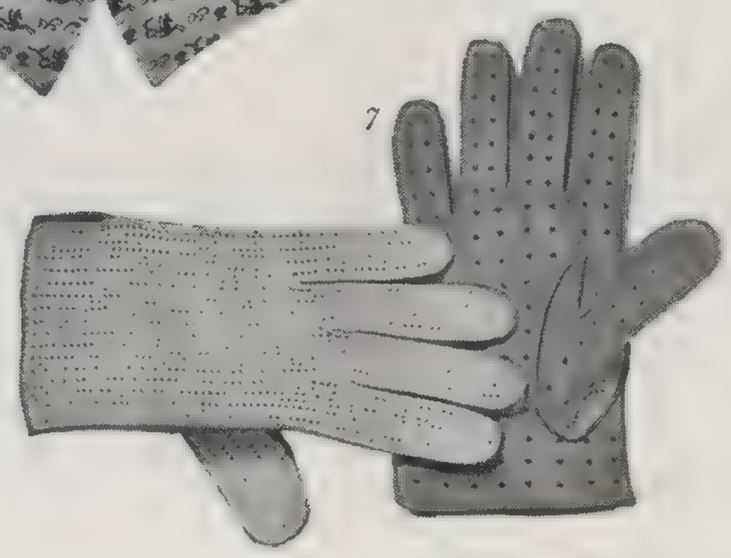
5. A colourful linen waistcoat that washes as easily as the sea horses that are printed on it front and back—it's Sanforized. Hand-tailored. Navy-blue and maroon design on natural. Sizes 34 to 46, regular, short, and long. $25.
Fashion Workroom, 95 Seventh Ave. South, N. Y.

6. Black calfskin slippers, in a calfskin travelling case lined with suède. $19.75.
Knize, 24 E. 56th St., N. Y.

7. For driving—because they're flexible—and to wear in the country, these good-looking gloves imported from France. The back is hand-crocheted cotton and the palm is of perforated reverse calfskin. $16.50
Dominique France, 53 E. 51st St., N. Y.


5

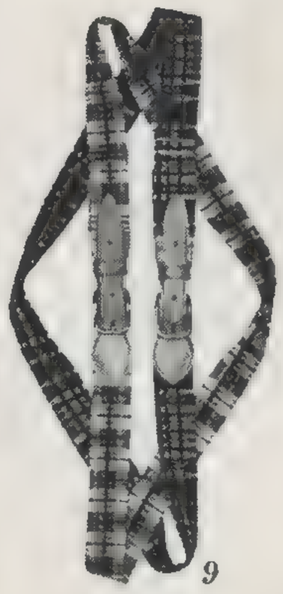

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7

. . . *follows the men*



8



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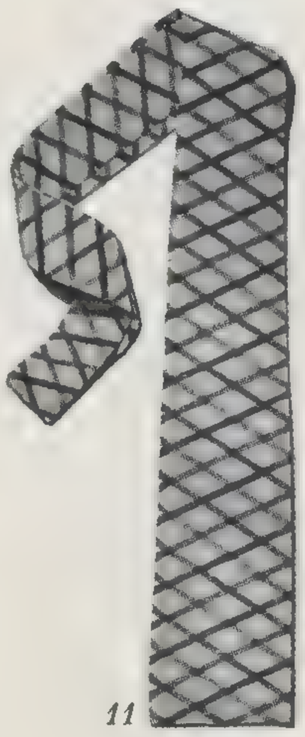
8. Leather piping on the pockets, and adjustable side tabs of leather, make the news on these country slacks of India whipcord in natural tan. Also in charcoal-grey flannel with black leather piping. Sizes 28 to 44. $28.50. De Pisa, 135 E. 63rd St., N. Y.

9. A touch of colour in a belt. Plaid India madras with pigskin tabs. Small, medium, large. $3.50. White, Inc. 1020 Chapel St., New Haven, Conn.



10

10. Welt pockets are the unexpected detail of this sport shirt made of silk shirting. Long or short sleeves in small, medium, large, and extra-large. $29.50. Bergdorf Goodman, Fifth Ave. & 58th St., N. Y.



11

11. A knitted jersey tie with square ends—red and black on white. By Wembley, of Heller knit jersey. $1.50. Black's, Birmingham 3, Alabama.

12. The ghillie shoe—cut from one solid piece of brown gorse leather, hand-lasted, and hand-inseamed in England by R. R. Bunting. Available in black box calfskin and brown reverse calfskin. All sizes. $26.50. Lefcourt, Inc. 400 Madison Ave., N. Y.



12

MIEHLMANN



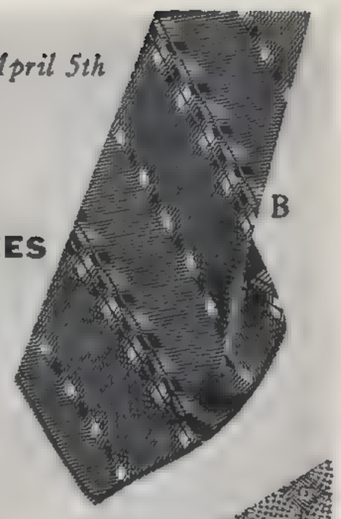
A

Easter, April 5th

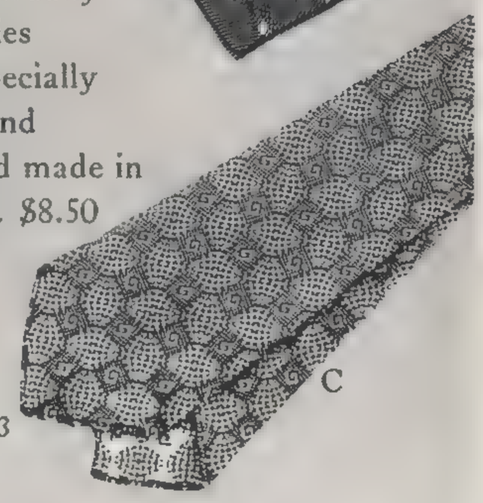
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B

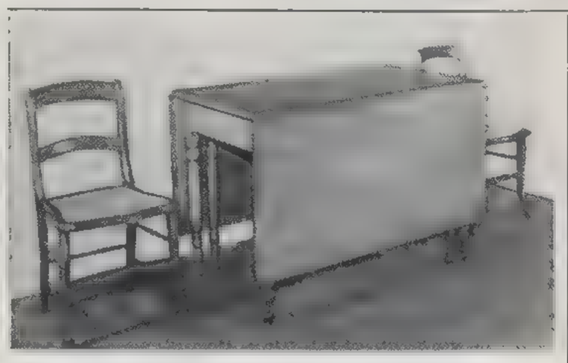


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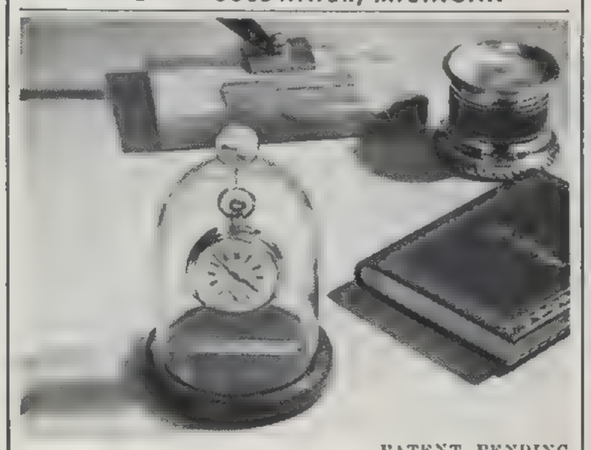
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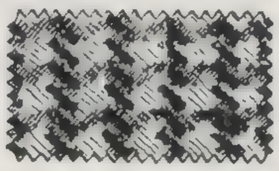
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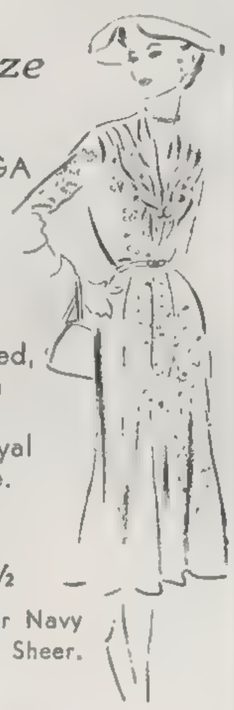
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SHOP HOUND



. . . *six spring furs*

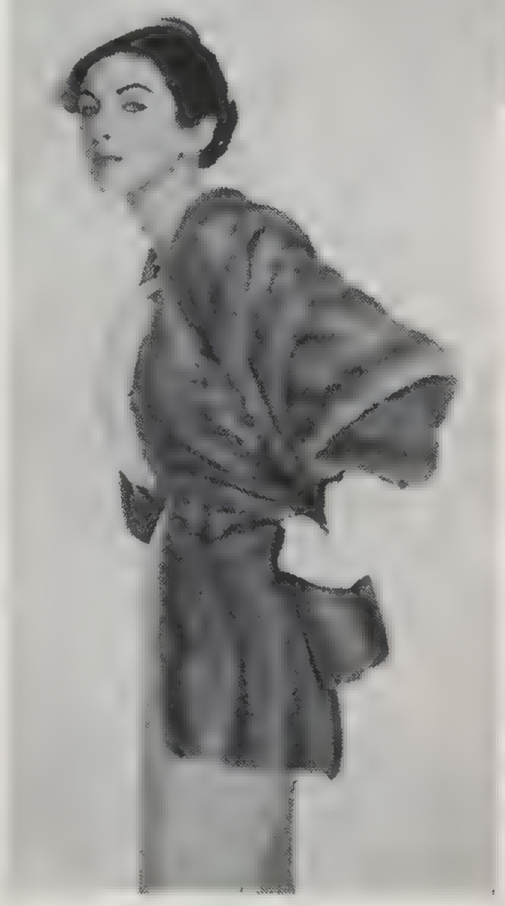
Some of the small furs to wear over a spring suit or dress—here—five stoles with new details and a matchbox fur jacket in the new beige flavouring.

1. A straight stole of silky black fox, to wear day or evening (especially good over pale-beige); wrap around as you like. $119 tax inc. David's Furs, 50 W. 57th St., N. Y.

2. Silvery-blue ranch mink stole with sleeves; as easy to wear as a jacket because of the sleeves. The full cape back reaches to the waist. A lovely, easy elegance over the new slender suits. $900 tax inc. Zinn Furs, 315 Grand St., N. Y.



1



2



3

3. A matchbox jacket in fur. Pale-beige moleskin, light, soft; lined with wool jersey of the same light shade. The cardigan neckline, sleeves, and pockets are edged with stitched wool jersey. Both the shape and the colour are fashion news this spring and wonderful in fur. $225 tax inc. Georges Wolff Furs, 1047 Madison Ave., N. Y.

4. Emba Royal Pastel mutation mink made into a small, shaped stole with a little cape back, tapered ends, and a rolled collar. Wonderful over a suit; soft enough to wear snugly around the neck as a scarf. $595 tax inc. Hartenstein Furs, 847 Madison Ave., N. Y.

5. A cape-back stole with a pocket at either tip. Of Emba Royal Pastel mutation mink, with a new detail at the arms. A curved piece is set in at the elbow, giving the illusion of sleeves and the actuality of great freedom. $895 plus tax. Benn Mandel, 370 Seventh Ave., N. Y.

6. Another pale fur—this time greige. Natural grey squirrel in a full cape stole with tapered ends. Soft, silvery complement to spring's light colours. $259 tax inc. Marvel Furs, 350 Seventh Ave., N. Y.



4



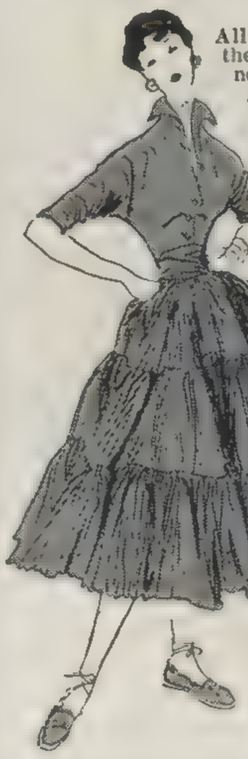
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HONEYMAN



6

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BROOMSTICK SKIRT . . $10.95
(order by waist measurement)
MATCHING FASCIA . . . $1.95

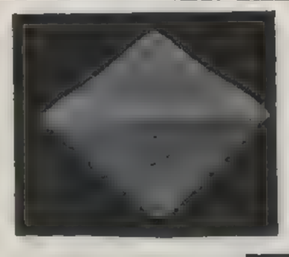


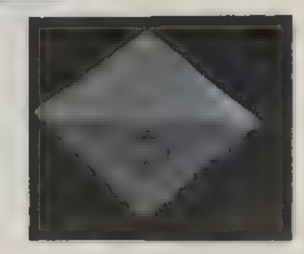
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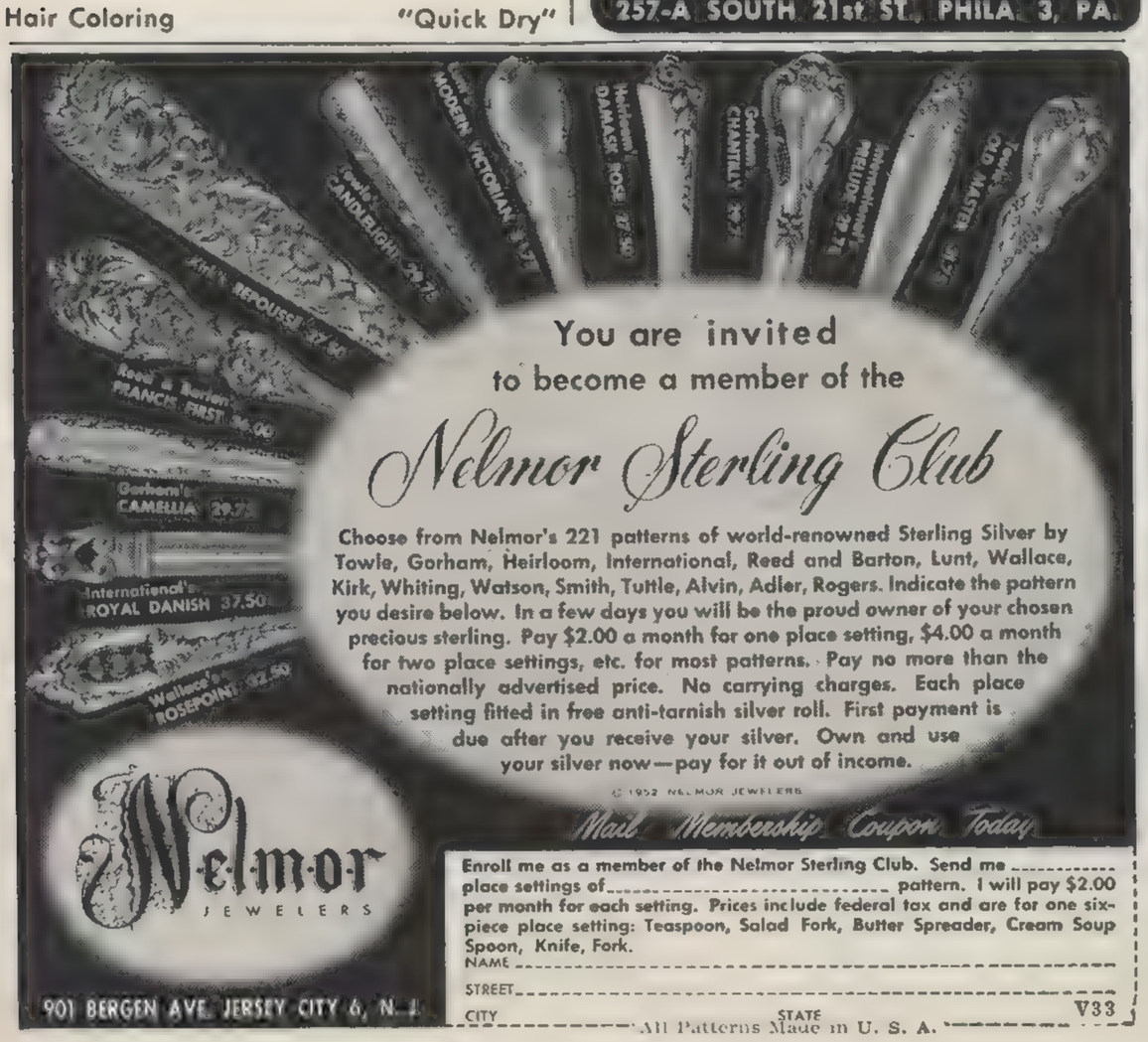


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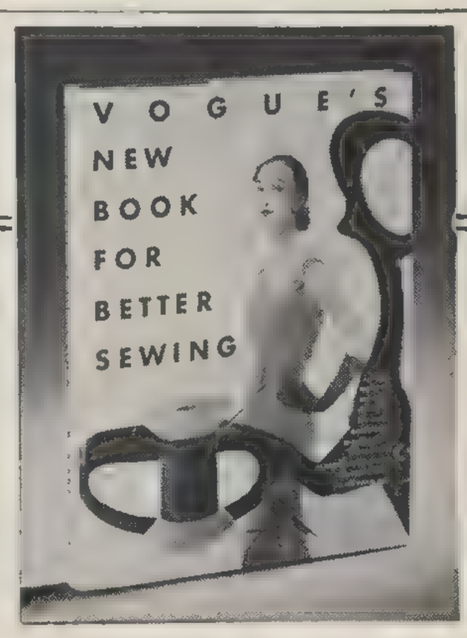
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HOUND

. . . upstairs, downstairs



MIEHLMANN

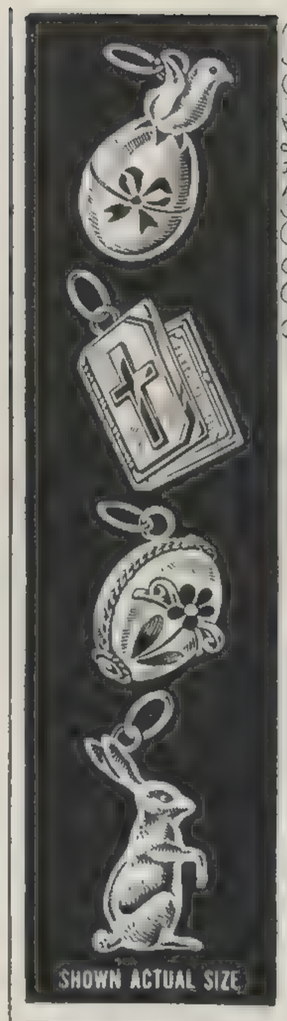
PIETRA DURA. English translation: marble inlay, a fine art. Here a cigarette box from Florence. 6½" x 4". The lid, grey marble with inlaid design of three little fish so finely done they look painted on; the box itself, of grey painted wood. $27.50. Piazza, 217 E. 49th St., N. Y.



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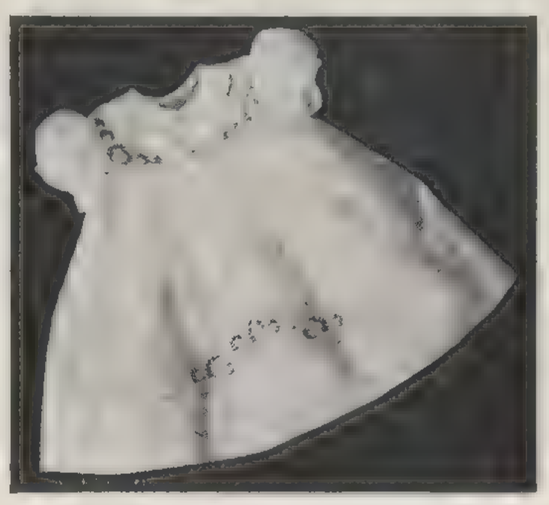
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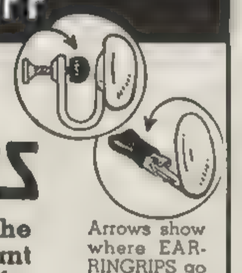
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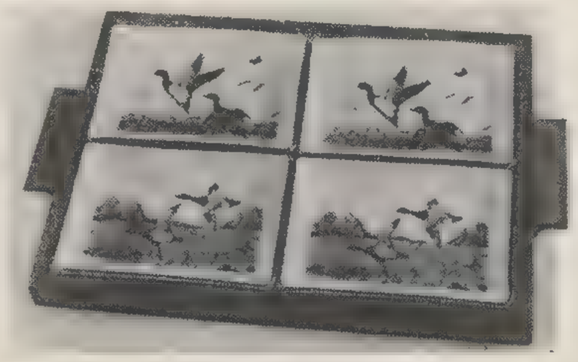


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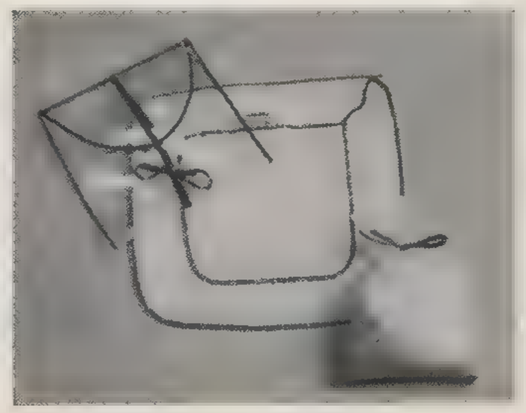


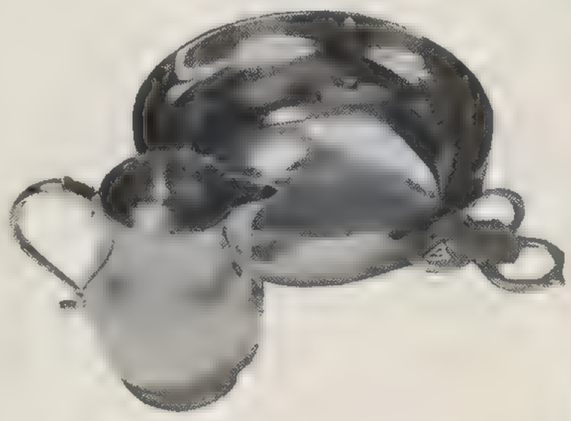
Left: This discovery is an address, an address for shoe repairs. It's been tried and proved good by Shop Hound who wears out innumerable shoes pounding pavements in search of good things like this. Re-soling, new heels, high vamps cut down to shells, rebuilding of favourite shoes, and many other shoe services—performed in a factory (all the machinery that insures results that look like new). Catalogue and shoe carton are forwarded on request to make it easy to have your shoes repaired through the mail. Century Factory Shoe Repair, 209 Park Ave., Baltimore 1, Md.



Left: A short evening dress with a maternity clause. One of the newest and prettiest ideas we've seen. Crisp, embossed cotton, rhinestone-highlighted neckline, movable waistline sashed with cotton satin cummerbund. Blue or pink on white. $39.95. By Page Boy at Saks Fifth Ave., N. Y.

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Left: What's for dinner? Pablum again, it seems, but Pablum served from a sterling silver porringer; Early American design. And as a companion piece, a cream pitcher, also of sterling silver; George I reproduction. Porringer, $29; cream pitcher, $26. Both include tax. Robert Ensko, 682 Lexington Ave., N. Y.



Right: Neckline of a short nightdress that buttons down the front. Hand-detailed, pure silk satin with hand-run French Alençon lace collar and cuffs. White, pink, blue, or eggshell. Small, medium, or large. $35. Gertrude Heaney Kane, 745 Fifth Ave., N. Y.

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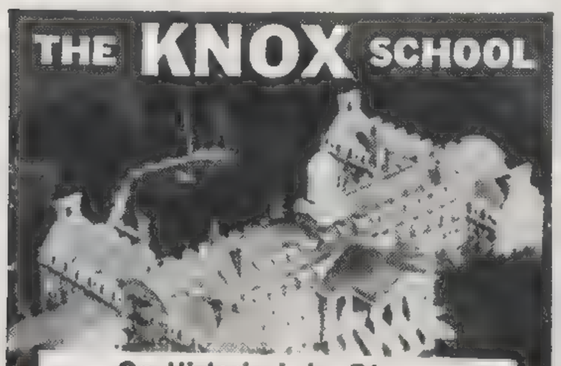
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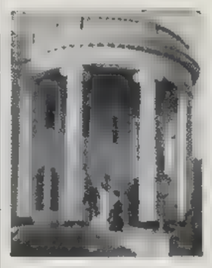
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AMERICAN VOGUE

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BLUMENFELD

COVER: A telegram, in dots and dashes, concerning one of the most influential American spring suits. We'll decipher it for you: it's the suit that comes with its own blouse and scarf—the suit gone one step better, to become a suit-costume. There's an important message in the make-up, too: a porcelain complexion, its contours subtly lit with rouge, the lips crisply red—a well-defined face is a must with the mobile new, petal-fringed coiffures. Make-up, by Yardley (lipstick: "Bright Red").

MARCH 1, 1953

PARIS FASHIONS

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HENRY CLARKE

Vogue's eye view of Paris flavour

The flavour is French—light, delicate, and decisive.
More of Paris itself seems to have gone into
the new collections this spring. Where in other seasons
designers have looked far afield and found inspiration, this year,
this spring, the flavour appears to be all French, all Paris.

They seem to have drawn from
the pink and grey of Paris skies, the beige and grey of
its stones. From its river, its tulips and lilacs and chestnuts.
From the air itself—a new ease, and the unmistakable flavour
of clothes designed for the pure pleasure of creating.
And, because of this, the new Paris collections have
the soft, seductive quality of pleasing—many.



PARIS

the lines emerge crystal-clear

• New fashion silhouettes have seldom stood out as sharply,
or contrasted as clearly, as they do in Paris this spring.
It was fabric, for one thing, that gave the new clarification.
Every collection was shown in a burst of colour and lightness.
At first delighted look, one seemed to be watching
a contest for the choice of the most beautiful fabric in France—
gauzy silks printed with flowers, shells, pomegranates and
lemons and strawberries; piqués with fern and feather
illustrations; bachelor buttons on white moire;
alpacas with a high new sheen; cottons textured so that they're
hardly recognizable; sheet-metal satins; white chiffons with Dalmatian dots,
and lilies of the valley on black silk organdie—black with white
is Paris' strongest colour. And wherever colour's neutral (khaki leads
the neutrals), the hat's an enchantment: a lotus cap, or a cluster of
berries, or a garden-toned hat—mint green, rose pink, cornflower blue.
• But this light and colourful setting was not the main reason
that the new lines seemed to be in such perfect focus.
It's this, mainly: French couturiers are working this spring
with a courage of conviction greater than ever before.
They've crystallized their fashion philosophies,
expressed themselves in terms that can't be misunderstood.
Balenciaga, convinced that ease is now the first
corollary of elegance, has made his easy suits easier still;
often blouses them, belts them low.
Dior, equally convinced that the woman's body should be
silhouetted, has drawn a new tulip day-line—
a slender stalk flowering at the top.
Fath makes some of his most important lines
with a higher waist, a tunic feeling,
the waist's position merely implied by skillful cutting.
Grès and Griffe hold much this same attitude.
At Manguin, it's all slimness—stovepipe suits, string-bean dresses.
At Lanvin-Castillo and Patou, the square-necked,
loose suit is the rule of the day.
And everywhere, the full-length evening dress
is outdistancing the day-length.

Delectables any woman in her right fashion-mind will long for
from the Paris collections: a Givenchy print, without question.
Balenciaga's gauzy Godey Book jacket, to billow out
over black sliver-slim cocktail dresses. Dior's printed
rose-bouquet dress and the pink coat accompanying it.
Lanvin-Castillo's warm-weather muff—
white organdie frills. Balmain's looped blue-fox stole.
Schiaparelli's evening ear-hoops, so big they must be
slipped around the ears instead of suspended from them.
The wonderful white leather coat, at Madeleine de Rauch.
Dessès' surprisingly casual chiffon evening dress,
floating a length of chiffon from one shoulder.
Fath's necklace of black enamel and rhinestones.
Manguin's evening dress of black lace over
bright navy blue (her best combination).
One of Patou's crystal-pleated day dresses.
One of Griffe's piqué redingotes.
Grès's sleeveless worsted tube-coat. A hat in one of the
colourful new colours—very possibly the red widow's-peak
pillbox by Dior, pictured on the facing page.

The widow's-peak pillbox: opposite

Dior's top hat, often peaked once, here peaked twice. Red straw.
In America: Henri Bendel; Wanamaker's, Phila.; Marshall Field.

HENRY CLARKE



Balenciaga's easier-fitting jackets

It's more than a fashion now, it's his philosophy: Balenciaga believes that ease is
the first corollary of fashion, that a free line is *the* line. Now the ease of his
recent suits is finally crystallized: into ease so definite it sometimes borders on the bloused.
Opposite: Definitely bloused here, the easy Balenciaga suit—khaki beige worsted,
with a drawstring waist. The hat (enter Springtime): a pillbox of English daisies.
This page: Low-belted fore, low-belted aft, these easy Balenciaga suit-jackets.
Left, wool covert in a deep shade of khaki, the easiness extending right up to
the neckline—Balenciaga shies away from the collar that clutches the neck.
Right, dark amber worsted, with a faintly bloused back.
Here again, a Balenciaga strong-point: a leather hat—specifically, beige suède.

HENRY CLARKE





It's definite, now: Dior believes that
a woman's waist should be moulded,
her body silhouetted. His figurine figure
of last season has crystallized this way—
into a line that's a slender, curving stalk
for three-fourths of the way,
and after that, at the top,
a flowering of fullness. The comparison
seems inevitable: it's a tulip—
and the exact reverse of Dior's former
tulip-line, where the flare was at the hem.
This page: Dior's tulip suit—
a pliant stalk of black alpaca, with
short rounded sleeves supplying
the bloom on top. Dior shows this with
black, sleeve-high gloves, and a
hat of pale rose-pink straw.
Suit in America at Lord & Taylor;
I. Magnin; Morgan's of Canada.
Opposite: The new tulip line,
drawn by Dior in charcoal-grey flannel.
The dress is well-waisted though unbelted,
with bust pockets (one holds a handkerchief)
stressing the rounded bloom of the shoulders.
The jacket: a box, cut away at the neck
to show the white piqué gilet
the dress is wearing. Hat: taffy straw.
Dress and jacket,
in America at Henri Bendel;
Kaufmann's; Marshall Field.

Dior's tulip day-line

HENRY CLARKE





Fath's impressionistic high waists

ROBERT RANDALL



It's almost as if he'd taken a course in legerdemain: Fath's newest coats and suits and dresses give a definitely high-waisted impression, although there's no indentation so far as eye can see. It's a matter of cutting, of shoulders kept small and rounded, of closeness through the bust, and then a slow flaring descent to the hem. This is a line to follow with interest—may have far-reaching fashion effects.

Opposite: Seen (actually it's just an impression) in a grey flannel suit—Fath's new higher waist. It, and the longer length, give the feeling of a tunic—and a longer-legged look.
The hat, a navy-style beret.
Suit, here at Henri Bendel.
Suit and hat, at Marshall Field.

Left, above: The print coat, now a fashion on both sides of the Atlantic, here in black and white piqué, with Fath's high-waisted new tunic-like line.
Stressing the high-waisted impression: black satin shoulder-blade bows.
In America: Marshall Field; I. Magnin.

Directly left: Fath's best coat—with his impressionistic new high waist, a tunic feeling. In grey flannel.
In America, at Lord & Taylor; I. Magnin.



Paris hats



Dior's turban

Dior wrapped a lot of turbans this spring. Notably, this one: a square black felt crown (very Persian) swooped with white straw cloth. Here, at Henri Bendel.



Balenciaga's chrysanthemum

One of Balenciaga's many flower hats: this, one huge overgrown pink chrysanthemum. At Bergdorf Goodman; Carson Pirie Scott.



Dior's widow's peak

The peak at its peak: black straw, the point (and it *is*) halfway down the brow. Bergdorf Goodman.

Dior's rose turban

Rose-pink chiffon, twisted on itself, dipping low over the brow.
Here, at Bergdorf Goodman; Wanamaker's, Phila.; Marshall Field.



Givenchy's buttoned "egg"

One from his series of "eggs": this one of red straw, back-buttoned.
At Henri Bendel. Givenchy earrings: a cluster of gold peanuts.



HENRY CLARKE



Dior's wavy brim

Dior showed a number of big hats: this one a side-pleated
flatterer of palest-pink velvet. Here, at Henri Bendel.



Dior's double widow's peak

Here: twice the point; black velvet and grosgrain crossed
to good purpose. Henri Bendel; Carson Pirie Scott; I. Magnin.

Paris hats

Dessès' soft sailor

Worn practically falling down the back of the neck. This one: beige straw with rippled crown and brim; at Bergdorf Goodman.



Schiaparelli's Turk

There's a Turkish influence all through her collections. Example: this close-fitting black baku bonnet. Here, Bergdorf Goodman.





Givenchy's polished "egg"

Givenchy showed these egg hats by the dozen; half, whole, and cracked. This one: braided white ciré straw. Here, at Altman.



Givenchy's half-egg shell

This white baku version of the egg wraps over the head, but has an open crown. The fringed back is buttoned. Bergdorf Goodman.

Dior's pork pie

One of the new pork pies: rather large, veiled, and worn low on the forehead, the brim turned up. At Wanamaker's, Phila.



Fath's big plate

"A blown *up* plate" according to Fath . . . black felt, with the brim lifting slightly at the front, a short coarse veil.



HENRY CLARKE



Balenciaga's Chrysanthemum II

(Version I on page 108.) Here: a soft, shaggy yellow-centred chrysanthemum, worn far back on the head.



Fath's half-Breton

One of Fath's most important hat shapes—rounded, extended at the back. Here, of white baku and grosgrain. In America at Bergdorf Goodman.



Lanvin-Castillo's low-backed suit

Paris cotton prints, black on white



HENRY CLARKE

Balenciaga's balloon jacket

Above: New Paris pet—Balenciaga's ballooning (lighter than air) jacket, checked in at the hipbone by a band. This version: sleeveless, with a fine careless collar; of white dotted cotton, worn over a black wool sliver of a dress. The hat: black velvet with a twist-of-velvet-peel over the brow.
Opposite: Lanvin-Castillo's low-backed suit (two back folds are held in to hip level) of strongly-patterned cotton polished off with a velvet collar. Paulette's straw and grosgrain veiled pillbox.



HENRY CLARKE

Paris: nature-prints

Givenchy's: animal, vegetable

About to go down in natural history: the prints of Paris this spring. Here, just two from a gallery at Givenchy, both of these, whitened with linen. *Left:* tortoise-shell markings printed on a jacket buttoned and belted over a white linen sheath. *Right:* red and yellow pimientos (still wearing their price tags). Over the sheath, a loose linen jacket. Note the half-egg hat.



Balenciaga: tulip print

At Balenciaga, the word tulip
means a print—this, a flowering
of yellow tulips on black.
Very important: dropped belt,
resting on the hipbones.
In America: at Henri Bendel.
Dress. hat: Marshall Field.



Dior: English garden

Prettiest print at Dior
(where prints always have
been so pretty that one has to be
a raving beauty to be noticed):
a delicious English garden
printed on flyaway silk, in beiges
and pinks; the coat's lining
and the waist-wrapping:
pale-rose China silk.
In America: at Marshall Field;
I. Magnin; Morgan's of Canada.



Dior's high-waisted cut

All of his day-dresses have it: a high-waisted look, often made by a twist of material. Crêpe-weight alpaca, dark grey. Dress, hat, in America at Marshall Field.



Grès's square collar

From a collection full of collar news, a slender dress of thin worsted with a low collar that folds over its own sleeveless coat (this, carried here). At Henri Bendel.

Paris dresses: spot news

Schiaparelli's favourite profile

Nothing's symmetrical now at Schiap. She favours one side or the other. Shirred, pocketed, collared on one side, and plain on the other: a black alpaca dress.



Patou's broken pleats

If it's an un-standard pleat, it's Paris material—one instance, the broken pleating appearing in a soft dress of navy-blue silk alpaca, by Patou.





Lanvin-Castillo's lotus skirt

Slender dress—flicked open, a wide hem of pleats (hence the name, lotus). Dress, in grey flannel, plus organdie muff and Paulette hat, in America at Wanamaker's, Phila.



Jacques Fath's impressionistic waist

Coat dress carrying Fath's new coat-line message: unmarked waist cut high at front, low at back. Navy-blue thin wool; linen gilet in U-shaped neckline. At Henri Bendel.

Madeleine de Rauch's Gigi look

Gigi: playing this season at Madeleine de Rauch, who puts a bloused bodice over a slender skirt, cinches the waist, touches piqué to throat and wrist.



Dior's tulip line

At the top of a slender, pliant line: a flowering of fullness (Dior actually pads this grey flannel dress from shoulder to bosom). At Altman; Morgan's of Canada.







HENRY CLARKE

Paris polka dots, black on white

Griffe's Dalmatian dots, above: High-waisted, high-bosomed, this draped and drifting chiffon is one of the beauties of Paris. The long necklace-stole: geranium-coloured silk organdie. In America: Bergdorf Goodman; Wanamaker's, Phila.; Marshall Field; I. Magnin. *Jacques Fath's spaced dots,* opposite: Dotted-swiss ball dress, laced with black satin ribbon. In America: Henri Bendel; Wanamaker's, Phila. Both dresses photographed at the Comédie Française.



Paris: the short evening dresses

HENRY CLARKE



Dior's cornucopia skirt (above)

They're few and far between,
the short evening dresses in Paris this spring,
but they're already famous for their skirts.
Here, Dior's "Mexico"—black and white
silk organdie; the skirt, a cornucopia
that stops just above the ankles.

Dessès' curly petal skirt (left)

Probably the prettiest short evening skirt
in the collections—frilly petals
of grey-mauve chiffon; the rest,
a slight little bodice, and a scarf
that knots on one shoulder.
In America: Wanamaker's, Phila.

Dior's back-pleated skirt (opposite)

A dress that probably will be as much
at home in America as any place
in the world: Dior's new "Maxim's."
Its skirt, full, light, but unbillowy—
being flat at the front, deeply pleated
at the back, and made of a fabric
with the sheen of alpaca,
the stance of heavy silk organdie.
At the waist, a jewelled bowknot
with flowers falling like a bridal bouquet.
In America, at Bergdorf Goodman;
I. Magnin; Marshall Field;
Holt, Renfrew of Canada.



AMERICA

fashion's new spring flavour

Crossing back over the Atlantic, now: the fashion, here too, is taking a new direction, pointed out in the New York collections. It's a direction the American woman will take to, Vogue thinks—toward relaxed, feminine clothes, toward a woman so sure of her figure she needn't exaggerate. Evidence:

The new outline: slenderly feminine by day, by virtue of a new line that grips the figure nowhere and enhances it everywhere. For late-day and evening, or whenever the fabric's fine-spun (the case with many new prints), the femininity grows more pronounced—the skirt grows wide, fuller.

The leading cut: the suit with the scarcely touching jacket —known in its straightest form as the matchbox suit, the jacket worn open, often over a slender close-waisted dress, all its detail concentrated above the rib cage. The straight, unflaring coat; and the occasional fitted coat. The neckline given new breathing space, cut away and often (for flattery's sake) furled over.

The costume: everywhere, and with reason, fashions have a made-for-each-other look. In every collection, hardly a dress without a stole or a jacket; many matchbox suits with blouses matched to their pretty linings; many coats lined and accompanied by dresses—the return of the long-coat costume is some of the happiest news of this spring.

The print: as in Paris, at the peak of its importance. American women have always loved prints for their prettiness, pitied the fact that top designers rarely used them as working material. Spare the pity now. In fashion, this spring: print coats, suits, dresses; print trimmings, rimmings, linings; even printed lingerie. Which prints? Sharp, full-strength prints; softly muted prints; prints imitating flowers, fruits, the markings of exotic animals. (A gallery of prints: scheduled for exhibit in March 15 Vogue.)

The colours: beige, first, because in a time of fashion femininity, it's a natural—soft, sun-warmed, skin-enhancing. Red; the red dress on page 126 is the forerunner of many summer reds to come. Navy blue, more interesting than it's been in an eon, frequently seen flicked with white. Glimpsed only briefly but leaving a strong impression of fame to come: the colour brown.

The whole attitude: relaxed, assured but understated. Very high heels (for evening, some are as slender as the stem of a champagne glass). Decorative, individual hats (the "uniform hat" is gone)—small shapes enlivened with feathers, flowers, ribbons, or even a sprig of fur. Jangles of gold bangles. Much much cotton—some you won't recognize. Much crusty cotton lace, much embroidery, day and evening both.

Beige FLAVOURED WITH TANGERINE

Opposite: In a spring when almost every smart fashion comes in costume-form, this sleeveless dress in the arms of a short, box-top jacket; the fabric—silk with a petit-point texture, the margins satin-marked. By Harvey Berin, $125. Costume and Fuchs gloves, at Lord & Taylor. The decorative hat, a cap of silk taffeta petals: John Frederics. Diamonds set in gold: Van Cleef & Arpels. Costume and hat, also Hutzler's; Hudson's; Marshall Field. Complexion: made (and kept) dewy with Revlon's "Second Nature" Estrogenic Fluid Makeup.





1.



2.

Greiges, beiges: their flavourings

1. Cool beige, warm beige, tangerine: suit and blouse of wool-and-rabbit's-hair. Both, Larry Aldrich, $135. These and the Dawnelle gloves at De Pinna. The roller, its brim stitched and veiled in brown: John Frederics.
2. Beige as pale as white sand, plus saffron and a bit of pink: the jacket, banded in back; by Ben Zuckerman of Ducharne wool, about $125. This, Echo scarfs, Milch bag: Henri Bendel. Jacket, also L. S. Ayres.
3. Beige plus flowered white: a sand-coloured Forstmann wool jacket, lined with mushroom-pleated silk crêpe; crêpe blouse; wool skirt. $345. Costume, hat: Christian Dior—New York. Bonwit Teller; Garfinckel's.
4. Greige now, with white. Worsted suit, a Sophie Original; about $235. This and Tatiana hat (ready-to-wear): Saks Fifth. Suit, also Neiman-Marcus. All complexions: flavoured with powders by John Robert Powers.



4.

3.



Roses RED AND PINK

ADDING *flavour* TO SPRING FASHION

Brought to full bloom by spring weather, the fashion for pinks predicted in February 1 Vogue. Any furrowed brows? Any shyness about a pink dress for spring? Well, any reason for not looking quite frankly *very* pretty? *Opposite:* Chiffon the colour of a Talisman rose over pale rambler-rose chiffon, four layers in all—a dress purposely simple because the glorious colour does everything required. Traina-Norell dress in Bianchini chiffon, and hat (to order) : Bergdorf Goodman. Dress, also: Wanamaker's, Phila.; I. Magnin. Julianelli sandals: Lord & Taylor. "Spanish Straw" stockings: Mary Grey. Winston diamonds. "Coral" lipstick: Frances Denney. *This page:* This could set a new evening trend (a devastating one), this dress—a little, lovely hang of pale-pink crêpe, with a scarf that winds around strapless shoulders and then goes trailing down to the hem. For flavour here, ruby jewels mixed with diamonds. Dress, made to order by Hattie Carnegie. The jewels: Cartier.



PHOTOGRAPHED BY HORST
AT KNOLL ASSOCIATES



Slender, dark

FLAVOURED WITH *white*

The day you don't wear a pale colour, or red, this spring: that's the day you'll walk out, almost certainly, wearing navy blue —American designers have given it an exceptionally tempting flavour for 1953. *Opposite:* Reading between the lines of this smart spring-day costume: navy-blue wool crêpe—a slender dress with a white piqué collar and cuffs, and a cutaway box jacket with braid edges and ball-buttons. By Pierre Balmain-New York, in Merna fabric. $195. Saks Fifth; Garfinckel's; Neiman-Marcus. Hat: John Frederics. *This page:* This amount of white—exactly right to have ready with a navy-blue dress the day the weather turns warm. The tall and supple crêpe dress (Enka rayon) and the jacket (McBratney Tebilized linen): by Anna Miller. These and the Bobley jewellery, at Bergdorf Goodman. Costume, also Hudson's; Thalhimers.

HORST

VOGUE, MARCH 1, 1953



Slender
dark
FLAVOURED WITH
white



The dark slenderness, here as on pages 129-130, is navy blue (designers are doing some of their brightest spring work in that colour). *Far left:* Suit that comes out the day that coats go into mothballs—navy-blue and cool, being of a silky Swiss fabric. At the throat and wrists of the mandarin jacket, white linen. By Edith Small; $225. Saks Fifth. The sailor, a meringue of white organdie: Braagaard. *Near left:* Simple answer to what's needed under coats now, and out of them later, this dress of navy-blue wool crêpe and just a flick of white piqué. By Oleg Cassini, in Juilliard fabric, $90. The dress, the Dawnelle gloves, Koret bag, and Nettie Rosenstein jewellery: all, Saks Fifth Avenue. The hat: Chanda. The dress is also at Woodward & Lothrop. *Right:* A navy-blue faille dress, the simplicity broken only by a bit of detail near the neck. The over-collar: white linen. By Talmack, of Celanese-acetate-and-wool, $70. Dress and Evans bag, at Rosette Pennington. Dress, also at Himelhoch's; Montaldo's. Hat: Mr. Arnold.

HORST




KURT Bruhé.

Made to order

AND FLAVOURED WITH

stripes

checks

Opposite: As simple as this—the matter of spring elegance. A fitted navy-blue coat of nubby wool, shoulders sloping directly from collar to sleeves; a striped silk Shantung dress (the stripes match the coat lining); a faille toque touched with braid; white gloves. Costume designed by Sophie of Saks Fifth Avenue; made to order. The hat, to order from Tatiana du Plessix of Saks Fifth. *This page:* Two new figures on the spring scene; their special flavour—the work of Leslie Morris of Bergdorf Goodman. Near right, a navy-blue wool dress with a cotton gilet, cuffs, a superb lack of distracting detail. Far right, a matchbox suit special for the short jacket, the double colouring—navy blue, both checked and solid. In wool, with a white silk blouse. Suit-costume, dress, both hats: made to order at Bergdorf Goodman.





Spring greys

A WHOLE NEW *flavour*

Why grey's in fashion each spring as regularly as robins: because smart designers, when they cut, invariably discover that there's always a suit or dress that's smartest in grey. These, for instance. *This page:* The 1953 flavour here—the matchbox jacket, stem skirt, the fact (revealed on occasion) that there's a blouse underneath and therefore the suit's a costume. What labels it all as the work of Traina-Norell: the superb balance between skirt and jacket, the typical twist of scarf. Suit, in grey British worsted sharkskin; blouse and scarf, in red and white dotted surah. Costume and grey straw hat (this, made to order), at Henri Bendel. The costume is also at Garfinckel's. The Dayton Co. *Opposite:* The grey spring dress, with an unmistakable 1953 flavour—being slender, being two-piece, being a suit-dress. By Berthe Stern Simmons, in tweedy rayon-and-linen, the skirt wrapping at the back, the peplum of the bodice slit at the back; the gilet is white silk organdie. Very 1953, too, the decorative hat: a toast straw pillbox with a little flight of black ribbon at one side. Everything described: made to order at Henri Bendel.

HORST



ROY SCHATT



People are talking about...

People are talking about... The journeys of Secretary of State Dulles and Harold Stassen, and ripples they left in Europe. . . . "Double-domes," the word for super-intellectuals. . . . The burst of musical comedies, the brassy *Hazel Flagg*, with pretty Helen Gallagher dancing to Jule Styne's music; the gentle *Maggie*, with Betty Paul and music by young William Roy; the razzle *Wonderful Town*, with Rosalind Russell singing Leonard Bernstein's music. . . . Two women carving up a man: "The trouble with him is, he has that one streak of sanity." . . . Coony, clowning bears in Walt Disney's newest wildlife film success, *Bear Country*, with its jacked-up scene of bears scratching, going at it like a violin section in a Roumanian dance.

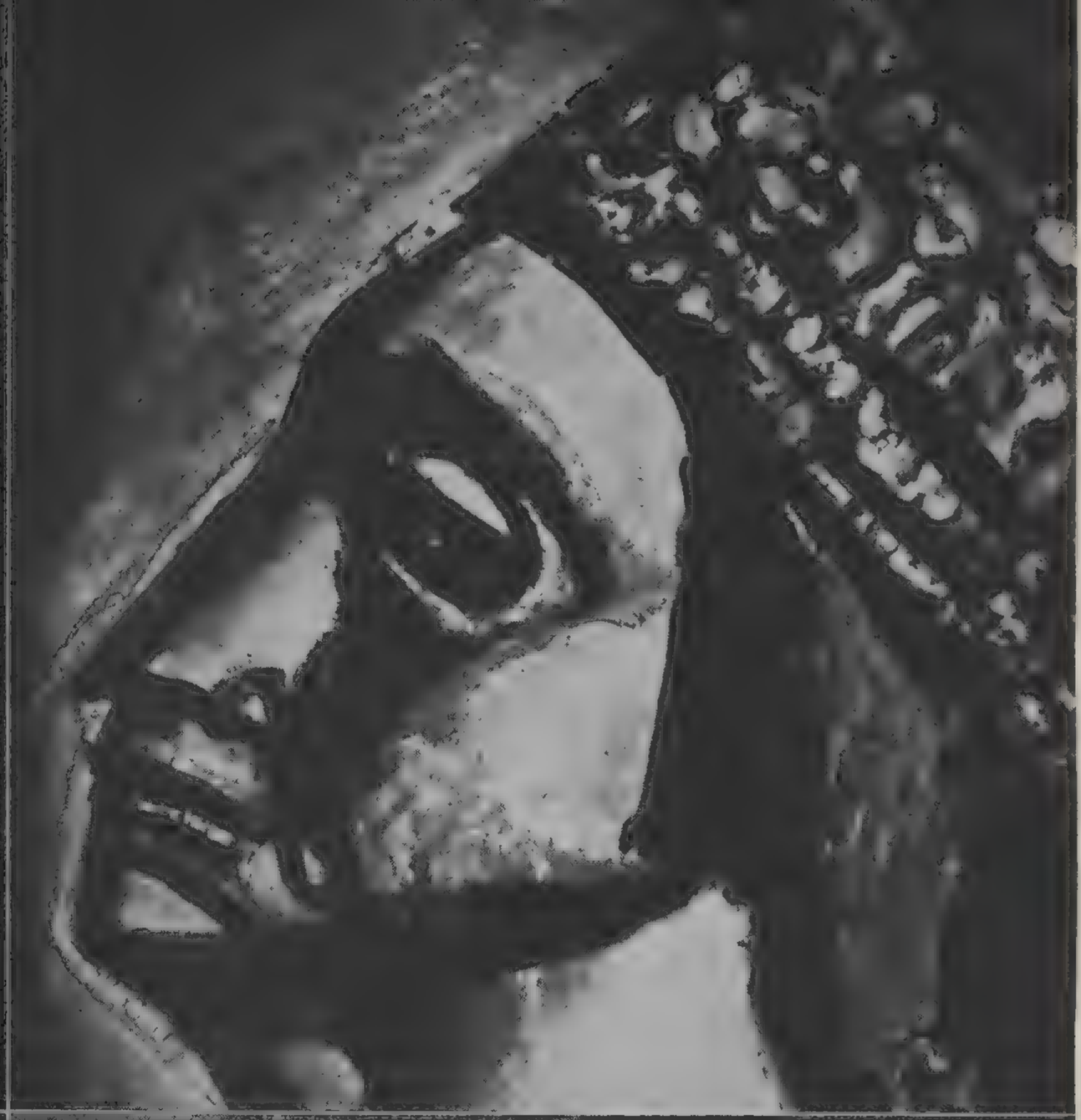
People are talking about... Danny Kaye, light as balsa wood, luminously gay in his act at the Palace, sometimes acting the maniacal idiot and sometimes just a sensitive gossiping man, sitting on an old-rose chair, but always manipulating gently the audience to his will. . . . The positive absence of any trend but imagination among the young photographers (one age seventeen) in the exhibition organized by Edward Steichen, now at New York's Museum of Modern Art. . . . *Some of My Best Friends Are Children*, a songbook by Mary Rodgers Beaty, daughter of Richard Rodgers, who has written gay or wistful tunes to lyrics she cleverly crocheted out of children's passwords. . . . Ighat, a toothsome word and the name for an organization started by a group of businessmen whose purpose and cry is "I'm Gonna Holler About Taxes."

People are talking about... Two taxi drivers in a fight: one yelled, "I'll get you for this"; the other, "Aaa, I know Ike." . . . Both the linear thinness of sound and the strong rich variety of sound in the score from the movie *The River*, now on long-play by Polymusic Records. . . . *This Is Your Life*, the television show that bats cagily unearthed flashbacks of their lives at such hooked but unsuspecting members of the audience as the President of Wabash College, singer Nellie Lutcher, or a postman in a small Ohio town.

People are talking about... *Picnic*, William Inge's big, banging play, smoking like a coal in a haystack. . . . Theodore Morrison's *The Stones of the House*, a novel about a college president that enlarges the perceptions, amuses the mind, and has enough calcium in its structure really to satisfy. . . . *Landmarks in American Art*, sixty paintings dated 1670 to 1950 on exhibition at the Wildenstein Gallery through March; among the landmarks are works by Gilbert Stuart, Sargent, Grant Wood, Jackson Pollock, and Raphaelle Peale's "After the Bath," a curious study of a nude partly hidden by an impeccable *trompe-l'œil* dinner napkin, the explanation of which was recently unearthed: the napkin belonged to Peale's wife, a righteous and disapproving lady.

GERALDINE PAGE, SUDDENLY A STAR. In *Mid-Summer*, a minor misery of a play, Geraldine Page so heroically saved the property that the producers almost immediately made her a star, now have capacity houses. This first Broadway appearance of Miss Page shocked the first night audience into delight as they watched her in her 1907 shirtwaist and skirt, swiftly running around the stage like the trill of a happy bird. Miss Page possesses three stage virtues—a richly eloquent voice, the knowledge of how to flow on the stage, and the ability to capture attention and hold it relentlessly. (For this special rôle of a loving, eager, stupid woman, she occasionally puts on the dead-pan dumb voice of "My Friend Irma.") What is also so extraordinary about this twenty-eight-year-old actress, who has had a difficult time getting on, is her strong, expressive face on which one can see an emotion coming like a wind across a prairie.



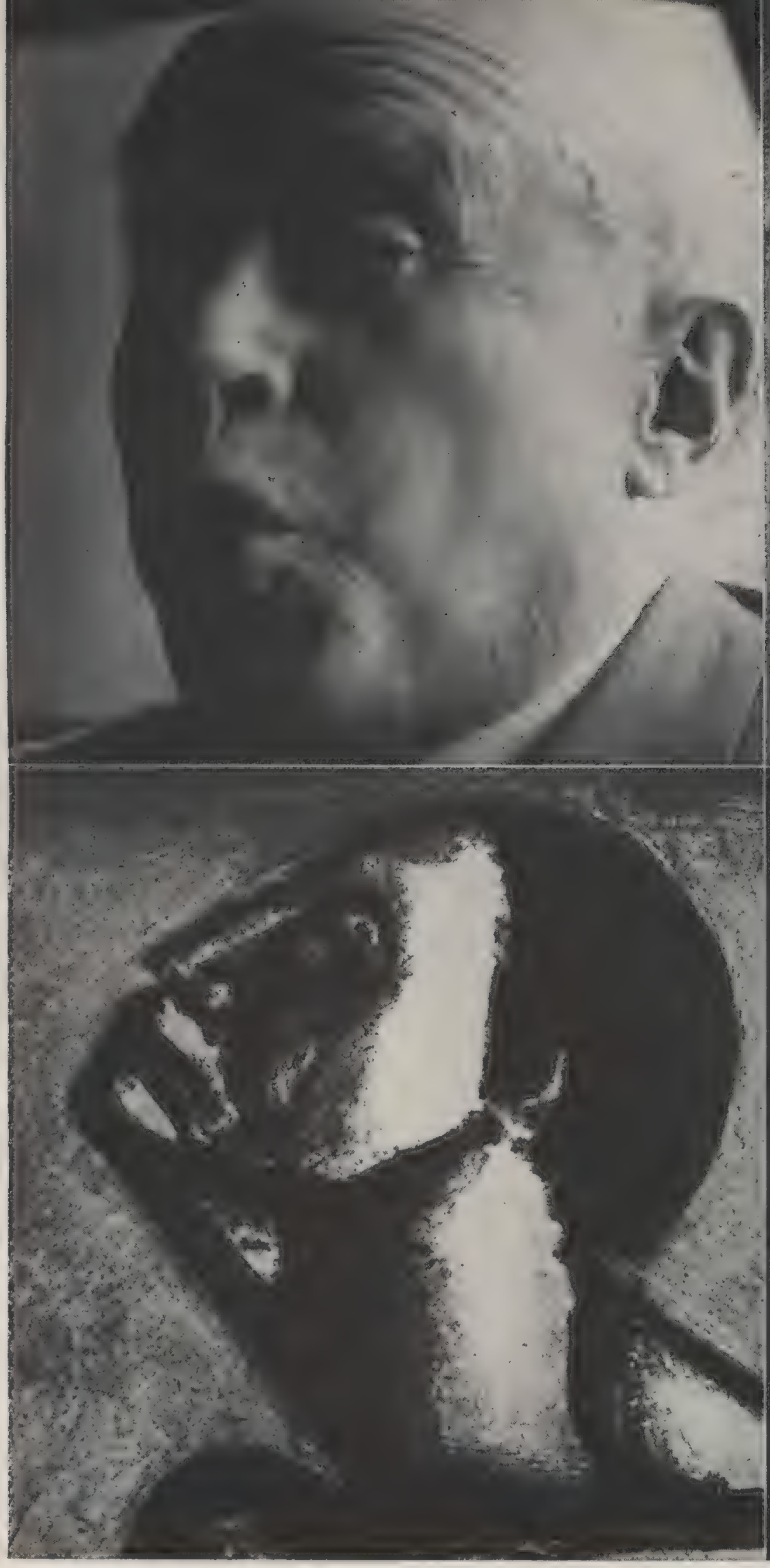






PHOTOGRAPHS BY ALEXANDER LIBERMAN

THE FACE OF ROUAULT





For Georges Rouault, one of the greatest living artists, the human face carries the burden of his art. Rouault could have written of his own face as he wrote of his work: "The least line or blur can instruct us more than any number of indigestible pamphlets." Here, four photographs of the expressive face of the eighty-two-year-old Frenchman alternate with faces from his almost wordless book of black and white prints. This book, *Miserere,* is the sum of Rouault's deeply religious, protesting, and beset point of view, lighted with an unbeatable hope.

His exhibition now at the Cleveland Museum of Art before arriving April 1 at New York's Museum of Modern Art.

Cowman, philosopher, naturalist, writer, and teacher, J. Frank Dobie has been called "the mesquite-root core of the literature of the Southwest," and compared with "Samuel Johnson, born a Texan two centuries later." His thirty-odd books are jammed with legends, folklore, and facts about the Southwest, its longhorns, coyotes, and men, with his latest book, The Mustangs, *about the galloping Spanish horses which influenced American history. For many years a professor at the University of Texas, he was during World War II Visiting Professor of American History at Cambridge University in England. He has been seen "reading Keats beside a fire of mesquite embers after a meal of beans and barbecued goat." On the copyright page of his book,* Guide to Life and Literature of the Southwest, *recently re-issued, is the following inscription: "Not copyright in 1942. Again not copyright in 1952. Anybody is welcome to help himself to any of it in any way."*

the ART *of*

Happily for the human race, it does not always take a great deal of intelligence to enjoy discovery. The intelligence comes from observing.

Of course, awareness and desire to see are requisite for any discovery. If I were running a school of so-called creative writing, I'd have one requisite for enrolling and two courses for the people enrolled. The requisite would be intelligence or alertness, which amount pretty much to the same thing. The main course would be in observing; a secondary course would be in writing sentences. Every day and Sunday too I'll choose a writer who is strong in observing powers, though lacking in style, over one who is syntactically perfect but dull-eyed.

Luck is being ready for the chance; so is discovery. When I went to New York to attend Columbia University, my first free afternoon was spent in the Metropolitan Museum of Art. Among the many paintings I scanned, one made a stronger impression on me than any other. It was of a snow scene, and some of the snow was rose-coloured, a kind of purple. Coming from the lower end of Texas, I had seen little snow. I had always understood that snow was snow-white. There was plenty of snow in New York that winter. Not long after seeing the picture of rose-coloured snow, I went across the Hudson River on a Sunday afternoon to ramble over the New Jersey countryside. I was not looking for anything in particular. I wanted fresh air and natural ground. The sun was shining. Under some bushes, partly in shadow, I saw rose-coloured snow. Probably I should not have noticed it had the painting not called my attention to such a phenomenon. I discovered two things: snow tinted by light and a verification of Oscar Wilde's assertion that nature follows art. The artist had followed nature, but nature through my eyes was following art. This discovery gave me an idea on the function of art, including literature, that has grown.

Many years ago a ranchman named Richard Merrill told me about a one-man horse he had owned and ridden. The horse would allow nobody but his owner to mount him. He was strong, intelligent, enduring. One evening Merrill brought a new pair of leggin's (called chaps in some parts of the West) home from town. The next morning he saddled his horse for the purpose of riding out in a pasture. The horse was docile as usual. Before mounting him, Merrill pulled on his new leggin's. Upon being approached by the fresh, smelly leather, the horse became frantic, uncontrollable. The only way to mount him, Merrill said, was either to tie him up like a freshly caught mustang and blindfold him or take off the leggin's. He took them off.

One coldish morning a year or so later, Richard Merrill, his wife, and her visiting sister proposed riding horseback to a mountain several miles away from the ranch. The sister-in-law had put on Merrill's old jacket. By accident she came near the one-man horse and the horse sniffed her familiarly. "He's easier in the saddle than the horse I was going to let you ride," Merrill said. "He seems to like you. Maybe he'll let you ride him." He did.

The three took their lunch. By the time they had eaten it on the mountain, the afternoon was warm. The visiting lady had cast aside Merrill's old jacket. Now the horse would not allow her to approach him. Merrill had to ride him home.

This account was told to illustrate the power of smell in horse behaviour. The subject was not entirely new to me, but for the first time I seemed to have discovered something on it. I began noticing for myself, not only in what I saw but in what others told or wrote. I came to realize what the Spanish-Indian *vaqueros* of California knew a hundred years and more ago: that after capturing wild horses the first step in controlling them was to accustom them to the smell of man. I remembered how when I was a boy on our ranch in southern Texas a Mexican *vaquero* (cowboy) would blow his breath into the nostrils of a colt or wild cow that was roped for taming—the cow to become a milk cow.

I took to observing deer from the point of view of smell. For instance, one afternoon I saw three in brush at the instant they saw me. The wind was from them to me. At the moment of our mutual glimpses I

The fifteenth in Vogue's "Arts of Living" series

DISCOVERY

BY J. FRANK DOBIE

became immobile against a low tree. They knew something foreign was there, but they didn't know exactly what, and deer are very inquisitive. After they had watched me for a while without seeing another movement, I watching them at the same time, they got out of sight in the growth. I knew they were still inquiring and I kept still. About thirty minutes after their discovery I heard one of them snort behind me and turned just in time to catch a glimpse of disappearing white tails. The deer had "taken roundance" in order to get my smell. Like many other animals, they were relying more on nostrils than on eyes. They were demonstrating that the road to comprehension of wildlife is through the sense of smell.

Furthermore, someday I may write an essay on Love at First Smell. Manufacturers of French perfumes would do well to circulate it.

"The thing that hath been, it is that which shall be; and that which is done is that which shall be done; and there is no new thing under the sun," wrote the Solomonic author of *Ecclesiastes*. He had seen all of life that—for him—there was to see. He had grown shut-eyed in the manner of the man who said that when he was *out* there was no place left to go but *in* and when he was *in*, no place to go but *out*. In short, he was through; he had come to the finality of being old, which is considerably more than being aged. He was the antipodes of those Athenians who "spent their time in nothing else" but telling, hearing or seeing "some new thing."

An ancient folk anecdote tells of a philosopher who had resigned from life because, he declared, he wasn't seeing or learning anything new. While in this comatose state, he asked a servant to light his (the philosopher's) pipe at the hearth fire. He watched the servant rake out a coal with a swift stroke, pick it up and shift it rapidly from one hand to the other while transporting it to the pipe bowl, on top of the tobacco. "Why, you've taught me something," the philosopher exclaimed, though it seems not plausible to me that after being around fire all his life he should not have known how to carry a live coal. Anyhow, he took to discovering again—and lived happily ever afterwards.

For the learner, the liver, the new thing is new to him, however old it be to another. I have no idea who first magnetized iron, but I doubt if the accomplishment gave him more of a thrill than a magnet gave me and my brothers and sisters one Christmas while we were children. Homer had written his epics maybe two thousand and seven hundred years back and the *Odyssey* and the *Iliad* had been translated many times before John Keats picked up and read a two-hundred-years-old translation by an Elizabethan dramatist, poet, lover, and scholar named George Chapman. The discovery—discovery for himself—so excited him that he wrote a sonnet "On First Looking into Chapman's Homer"—

Then felt I like some watcher of the skies
When a new planet swims into his ken.

No southward sailing sailor can now report a new land mass or a new constellation. All the land masses of earth and all the constellations visible to the naked eye were long ago charted, but looking at the Southern Cross for the first time can be as wondrous to an individual of the twenty-first century as it was to the first mariner of antiquity who beheld it. There is a book, perhaps there are several books, on the kiss—though there is only one Rodin masterpiece of sculpture on it. Until the day of doom every lover will discover for himself with the freshness of creation's first dawn the meaning of a kiss.

The commonest phenomena of life, "What Every Woman Knows," are the phenomena most often written about and talked about. They are the most vital. Yet they do not really exist for a person until he has discovered them for himself. They are perennially new because every human being among the hundreds of millions on earth is in a new pattern. Having mind and senses open to discovery is more important to him than any discovery he makes is likely to be. Whoever wants to see, observe, discover, will. The stuff for discovery is everywhere. "I have travelled a good deal in Concord," Henry David Thoreau said, and "to be awake is to be alive."

MRS. ALFRED DE LIAGRE, JUNIOR

Mrs. de Liagre, the wife of the producer of *The Deep Blue Sea*, is tall, beautiful, and a model young mother. She also works for the happiness of other people's children—with the Public Education Association (which pioneered in all-day neighbourhood schools and classes for crippled children). P.E.A.'s current fund-raising plan: an art exhibition, opening on March 17 at the Rosenberg Galleries. Below, Mrs. de Liagre wears a lace and chiffon ball dress by Harvey Berin. At Bonwit Teller. The diamonds, Harry Winston.



If you happen to think that the young lady below is really Tanaquil Le Clercq, you happen to think exactly right, for the beautiful, witty ballerina of the New York City Ballet married the world's greatest living classical choreographer, George Balanchine, a few months ago. Her most recent success was "Metamorphoses," with choreography by her husband. Here, she wears a short evening dress of toast-coloured silk lace, a white bow at the bosom. By Jo Copeland. At Bonwit Teller; Harzfeld's; Sakowitz. The jewellery, by Eisenberg.

MRS. GEORGE BALANCHINE

RUTLEDGE





10:45 A.M.: Mr. Gates, Ada, Byrdie, Jono, Mrs. Gates on their way to church.



12:15 P.M.: Mrs. Gates organizes dinner, assisted by Nannie and Jono.

THE WELL-BUILT SUNDAY

as practised by the John Monteith Gates family

at their red-brick country house in Locust Valley, Long Island.

DIANE AND ALLAN ARBUS



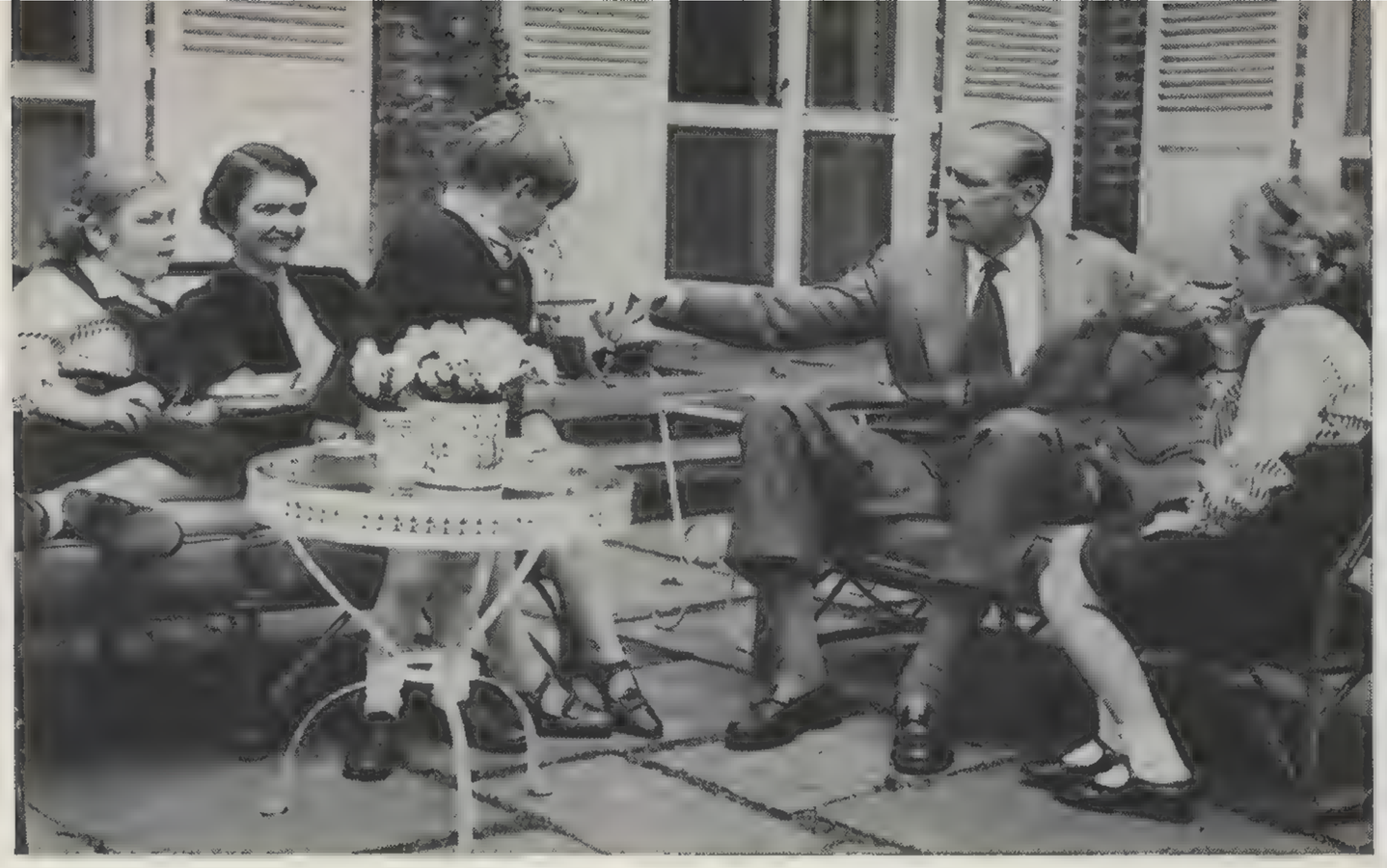


2:00 P.M.: Jono and Ada help clear the table.



2:30 P.M.: Father, son, and Sunday paper.

4:00 P.M.: Afternoon walk, *opposite*. Mrs. Gates in a moleskin-lined sweater.



12:45 P.M.: Cocktails on the terrace.
Mr. and Mrs. Gates, Byrdie (left), Jono, and Ada.



1:00 P.M.: Sunday buffet dinner.

Out of pleasing customs—morning church, midday dinner, afternoon walk, and tea—Mr. and Mrs. John Monteith Gates have patterned a good-looking, easy-moving system of Sundays. The background begins it. In their long low house are magnificent pieces of signed Chinese Chippendale, a fine collection of Lowestoft china, along with upholstery the children can put their feet on, and room for violent play. The children, Byrdie, eleven, Ada, nine, and Jonathan, five, and their indispensable Nannie are Mrs. Gates's main household help. Mrs. Gates is the cook. Sunday dinner is apt to include home-grown vegetables, jams, and relishes put up by her. Between Sundays, Mr. Gates, an architect, is Vice-President and Director of Design of Steuben Glass. Mrs. Gates runs—on the dining-room table—a going business as a designer of sweaters and separates (she wears her own designs in these photographs), and finds time to play with her children; to squeeze in a deliberately relaxed look, as though she had hours to spare. *(Continued on page 176)*



5:00 P.M.: Afternoon tea, in front of a collection of Lowestoft china.





7:00 P.M.: Jono, in red pyjamas;
Mrs. Gates dressed to go out Sunday evening.



COFFIN

PIER ANGELI

A look that is making her a Hollywood star: her look of sweet naïveté
(here's one green-eyed beauty with a blue-eyed innocence).
Also very much responsible: her acting abilities—
films like *Teresa,* photographed in her native Italy;
The Light Touch; The Story of Three Loves.

A look at the new stars The fashions: in fabrics with new talents



Pier Angeli's dress: A sand-coloured coat dress with a talent for looking like cashmere fleece—and for coming back from the laundry *still* looking like it. That's because the fabric is a mixture of Orlon and nylon. By Nardis of Dallas; Princeton Knit fabric, $45. Jay Thorpe; Frost Bros. *Ursula Thiess's dress:* A sheath with front pleats impervious to washing; of yellow jersey, mainly Orlon. By Lampl. $20. Russeks; L. S. Ayres.

URSULA THIESS

Famous German beauty, famous American star-to-be:
her forthcoming *Monsoon* is one of the most waited-for films
since Hedy Lamarr's *Algiers.* (To note: the international
flavour of the stars on these and the next two pages—
forecasting, in March 15 Vogue, an entirely international issue.)



COFFIN

LESLIE CARON

In this over-the-shoulder glance: all the Caron charm—rather like that of a pixie with a Sorbonne degree. Since Gene Kelly saw her dancing in Paris with the Ballet des Champs-Élysées and starred her in *An American in Paris,* she's charmed America in four other films—and in her wedding pictures (she's now Mrs. George Hormel, II).



Leslie Caron's dress: Nicely talented—two-piece (so, variations very possible) and of a lineny, laundry-going fabric. It's black, and comes with polka-dot gloves to match its necktie. By Junior House, in Folker fabric of Avisco rayon woven with cotton. $25. At Best's; Younkers. *Lori Nelson's dress:* Pleats, and all washable—the grey silk Shantung has Orlon in it. By J.L.F.; Cohama fabric. $45. Altman; Kaufmann's.

LORI NELSON

Her looks, fresh and young and wholly American, as she is (she's the great-grandniece of General Pershing)—one good reason why movie-goers want to see more and more of her. They will; Universal-International has signed her beauty and talent to a long-term contract.

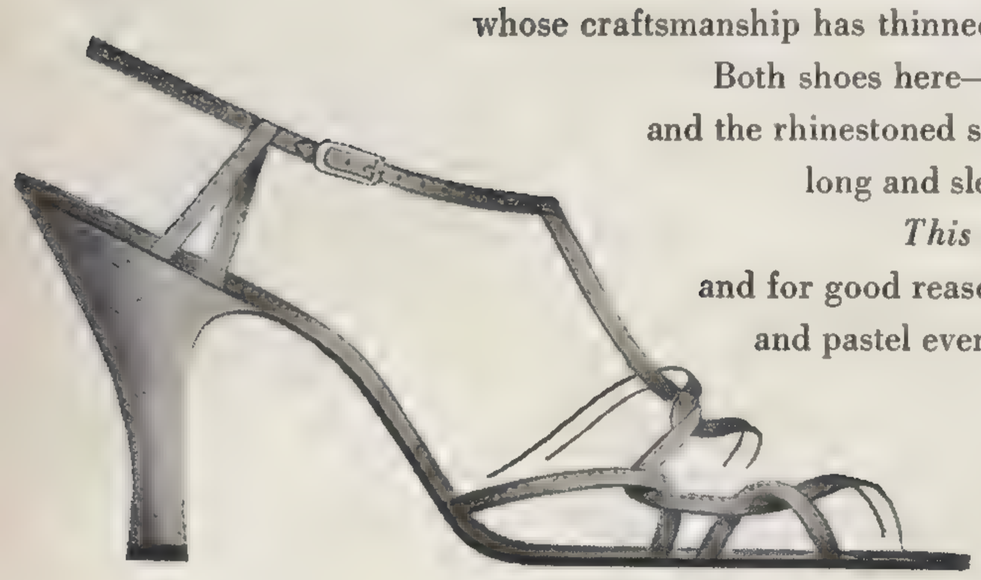
EVENING SLIPPERS, FRENCH AND AMERICAN



On both sides of the Atlantic, it's pretty (very pretty) much the same when it comes to shoes for late-day and evening: colour prevails; and tall, slim heels; and glitter, often; and above all, delicacy—the delicacy of satin or of leather as silky as satin itself.

Opposite page: Two French evening slippers, both by Jordan, the man whose craftsmanship has thinned the heel to almost the finest point possible. Both shoes here—the rhinestoned opera pump (note its open neckline) and the rhinestoned strip-strap sandal—have Jordan's newest heel: long and slender as the stem of a champagne glass.

This page: Three American slippers, all in vanilla-beige and for good reason—it's so compatible with all the beige and cocoa and pastel evening dresses coming up for spring and summer.





Reading from top to bottom:

Top, calfskin as delicate as an eggshell—a tall-heeled, T-strapped, vanilla-beige sandal. $25, in Davis leather. I. Miller. Also at I. Magnin.

Centre, bands of silky vanilla suède, bright with rhinestones. A Delmanette sandal, at Delman. Also at The Broadway. About $19.

Bottom of the page, vanilla again, a sandal again—this, all curlicues of silk-soft kidskin. $17; in Allied kidskin. By Laird Schober, at Arnold Constable; Carson Pirie Scott.



DRAWINGS BY DES CARTES

HENRY CLARKE





THE SWEET OF THE YEAR

BY OLIVER ST. JOHN GOGARTY

When we laugh at "spring poets" with their attitudinizing and artificiality, we must not forget that there was once a time when spring poetry was a genuine expression of relief and rejoicing at an escape from the dungeons of winter with their rotting rushes and smoky rooms, to the firm earth and the sunny fields outside. Universal life resumed its sway: ways were no longer "foul"; ground that was at first frozen and then a muddy mass could be walked upon; the steed could be loosed from his stall which was, as often as not, a part of the room in the fortress; pageants and tournaments could mark the escape from winter's darkness; small birds sang and would not cease; fields were filled with flowers; life burst forth anew. And spring was the cause of song. Then came in "the sweet o' the year." Try as we may, we can not find a better phrase than that.

There must be some inherited memory of confinement in me—my ancestors may have been serfs who slept on the stairs—because I take such delight in spring. Air-conditioned rooms with carpets, central heating, electric light in cities, and cement highways outside should give nothing to complain of; and yet wide valleys misty with green, hills no longer stark but blue in the far distance, rivers unloosed and orchards white with blossoms—these things affect us all according to our capacity; but me they affect more than any music can. Why is this? I think I know the answer; but it can keep.

It was early in May when I got an invitation to the country. There had been rain for a week, warm days and then the sun. In the city the privets in their boxes were budding and full of green. The trees in the street had leaves that grew larger every day. Spring would be advanced, perhaps too advanced when I got there. But it wasn't. Even if it had been, I had a remedy for that. To explain, I must divert a little: Years ago, long before art dealers had boosted him beyond a common man's purse, I had a chance of buying a picture by Van Gogh. It was called "An Orchard in Picardy." It showed bare young apple trees in formal rows. Bare? Yes; but the air was tingling, annunciation was in it; it was filled with promise, the promise of bloom, the promise of spring. That artist who was the least static of artists knew that the earth swirled, seasons changed and followed, and that spring was sure to come. That picture with its trees in slanting rows is still so vivid under my eyelids that I can disregard fallen petals and see the spring before the spring.

Luckily I had not to summon "An Orchard in Picardy" to my aid. There were miles upon miles of apple trees in full bloom standing on acres of new grass as far as the eye could see, and not a petal fallen though the noon was breezy between Newpaltz and Plattekill. I stared and stared at endless acres of blossoming boughs and at the whiter houses. That is the way that the woods of Paradise are, I thought. Wide valleys filled with varied green opened out. Here and there cloud shadows fell on them. Afar, blue mountains rose. The dark green of the regulated woods in England looks blue when not very far away. In Ireland, though the atmosphere is humid, the woods, *(Continued on page 175)*

Brown: *fashion in the making*

Predicted here: smart times coming, for brown—
for day and evening and beach browns. Previewed here:
a brown fashion, so *avant-garde,* as it happens, that you buy it
by the yard and have it made from Vogue Patterns.
Surprise: it's separates, sealed together to be
a most alluring dinner costume by the fact
that it's all, every piece of it, brown.
Shoulder-blade jacket: Pattern 7917.
Skirt: Pattern 7744. Blouse: Pattern 7762.
The fabric used: Onondaga silk barathea.
(For back views, sizes, yardages, see page 190.)
The jewellery: headlight-bright rhinestones, by Bergère.
On nails and lips: the excitement of
"Night Flight," by Peggy Sage.



JIMMY BROWNELL, A ONE-DISH COOK

At the stove, the nine-year-old son of The Attorney General and Mrs. Herbert Brownell.



JIMMY BROWNELL AND HIS CHILE CON CARNE

Nine-year-old Jimmy Brownell often makes his chile con carne for as many as fifteen guests. To his family and friends, Jimmy's chile con carne, made on Friday afternoons for Saturday night's dinner, has its own special flavour. (All the Brownell children, twelve-year-old Tom, fourteen-year-old Ann, and sixteen-year-old Joan, learned to make chile when they were small; but only Jimmy's way has survived.) He doesn't seem to care, since he considers cooking more a chore than anything else, that his chile tastes so good. Mrs. Brownell just says: "He may say a prayer or an abracadabra over it. We don't know."

A deceptively shy boy, who looks rather like Jiminy Cricket, Jimmy Brownell takes in everything around him with a camouflaged alertness, practically never says a word, and when he does, it's a short one. A furious baseball fan of the New York Yankees, he likes to play ball, will take over any position. When cooking, he usually wears blue jeans, sneakers, and a brilliant shirt. He insists on cooking alone; Mrs. Brownell explained, "He's really a prima donna about it. The cook got in the way once and with those fiery blue eyes of his blazing at me he said, 'Mother, I won't do it again if she's there.' "

Methodic, unhurried, he sets out these ingredients for six big helpings of chile: 2 cans of tomato paste (he doesn't really care what brand), 2 cans of tomatoes, 2 cans of kidney beans, 2 pounds of chopped chuck, 2 garlic cloves, chile powder, cumin seed, and salt. Since Jimmy stands not much higher than the gas range, he needs a kitchen step ladder to see what he's cooking. He kneels on the top step, and presses the garlic into a large cast-iron pot, using only a low flame. (He likes the garlic routine the least.) Next, he dumps in the tomato paste, then pours the tomatoes into one hand, squashing them before letting them spill into the pot. (He likes that part.) The kidney beans go in; he adds 2 tablespoonfuls of chile powder, and, he says, "a couple of pinches of cumin seed and a dash of salt."

He lets that cook a bit while he slaps the meat into a frying pan, sprinkles some salt on it, prods it with his hands and then a spatula while it browns. When the meat is browned, he dumps it into the pot, chops it into irregular hunks with the spoon, and stirs everything together. Then he leaves it, tightly covered, to cook over a very low flame for an hour or so, then to stand overnight, and recook for an hour or so, again over a low flame, before serving the next day with garlic bread, salad, and fruit. As Lewis Carroll wrote:

"Its flavour when cooked is more exquisite far
Than mutton, or oysters, or eggs:
(Some think it keeps best in an ivory jar,
And some, in mahogany kegs.)"



DIANE AND ALLAN ARBUS



Two clear instances of what's happening to dresses: more and more, they're becoming costumes. Cut out of the same bolt of fabric as these self-sustaining dresses: jackets that double their smartness, their workability. *Opposite:* A jacketed dress in sand-beige—the jacket, a matchbox with a black velvet collar; the dress, unsleeved, unbelted, well fitted. The whole costume, by Larry Aldrich, in Forstmann worsted. About $135. At Bonwit Teller; Hudson's; I. Magnin. Beeswax brown calfskin bag by (and at) Renée Montague. Hoop earrings by Bergère also at Bonwit Teller. The coiffure, a "Blaze Taper," is feathered—hang on, now—with singeing, rather than with scissors; a method revived from the 'twenties to prune and smooth the hair. By D. J. Brown (see p. 190). *This page:* Jacketed dress in sand-beige—the jacket, the new boxtop; the princesse dress, slightly sleeved. By Harvey Berin, $110. Jay Thorpe; Strawbridge & Clothier; Millie B. Oppenheimer. Hat from Mr. John.

Pale dresses

IN AND OUT OF

jackets





Pale dresses

IN AND OUT OF

coats

The dress that doesn't look crowded in a coat or unfinished without one—a dress worth looking for, in March. Here, two—one with the detail of a coat, one with the fact of a stole; both, self-sustaining, complete. *This page:* A dress that works both ways—with and without a coat. Of greyed-beige wool and white piqué and a fresh opinion about skirts (this one has a pleat that doubles the skirt's walking-width). By David Levine, about $95. At Best's; The Blum Store; Himelhoch's. Bag of beeswax brown calfskin, by Bienen-Davis; Best's. *Opposite page:* A dress that doesn't look crowded under coats; has a stole to toss on when coat-weather's past; therefore, a dress that's automatically a costume. In soft beige Stroock wool, the dress: $70. Fringed stole, brown Paisley wool; $30. Both by Sylvan Rich for Martini; Saks Fifth Avenue; Garfinckel's; Jays.

HORST



Picked for Mrs. Exeter—

CITY SPRING TWEEDS





New love, new spring stand-by for Mrs. Exeter: city tweeds, reflecting in their lines the whole new fashion for easier slenderness. Lightweight (because it's spring); polished (because they're for the city), these tweeds are a natural background for touches of white, for Mrs. Exeter's sort of daytime life. *Above:* Appearing at lunch at the Museum of Modern Art, a shaft-slim cardigan coat of black-and-white tweed, "just the lines you'd choose if you wanted a coat to wear forever," Mrs. Exeter says. Coat, $175; black suède shoes. Both at Henri Bendel. *Left:* The coat dress in Mrs. Exeter's life—this spring, might be navy-blue tweed evenly striped with white. Added, a white piqué bow. Dress by Nettie Rosenstein, about $175 at Bergdorf Goodman; Neiman-Marcus. Scarf by Echo, $6 at Bergdorf Goodman. *Below:* Taking the coat dress to a day in town, a straw toque by Sally Victor. $50, at Miller & Rhoads.





Above: In tidy black-and-white tweed, a suit with a new semi-fitted jacket; a slim skirt. Collar and cuffs are outlined in black braid. Worn here with a white straw-cloth pillbox; a calfskin satchel. Bag by Jana, $25 plus tax. The gloves by Dawnelle, $4. Both bag and gloves at Altman. Hat by Harryson. *Right:* A costume idea Mrs. Exeter particularly likes—the slim wool dress under the influence of a short, easy coat. This dress is navy blue; the coat, navy-blue-and-white tweed with a length of fringed scarf for a collar. By Suzanne Augustine, $285 at Henri Bendel; Marshall Field. Navy-blue felt hat with a rolled brim; also at Henri Bendel. *Below:* The collar belongs to a navy-blue-and-white tweed coat with a straight, slender shape. The right hat with it, a white hat—here, ribbon-banded shiny straw. Coat by Ben Gershel; $155. Hat by Germaine Montabert, $25. Both, from Lord & Taylor.







Short nightdress—

first big printing

We'll remind you again: this is a nightdress,
this delicious thing—a nightdress with a short,
full skirt, a green fascia, and still another
link with fashion: a big, clear print.
It's the first time we've seen a print-dress
print applied to lingerie, and one of
the prettiest sights since nightclothes
decided to look like clothes.
This, in nylon tricot; by Rogers, $22. Best's;
Hudson's; Neiman-Marcus; J.W. Robinson.

Dagmar

Beige lingerie –
first choice under beige



On pages 123 to 125, the fashion
for beige. Here, a slip
and petticoat that follow fashion
to the letter,
being beige, being slender.

Directly left: Slender petticoat
of beige Taffette (nylon tricot with
the look of taffeta) rimmed with black lace,
closed at the back with a zipper.

By Vanity Fair, $8. Altman;
Hutzler's; I. Magnin.

Far left: Slender slip of sand-beige
nylon tricot and nylon lace.

By Vanity Fair, $9.
Bergdorf Goodman;
Hutzler's; I. Magnin.



YOUR OWN AMERICAN COLLECTIONS

made from

Vogue Patterns

DRESS AND JACKET:

VOGUE COUTURIER PATTERN 738.

VOGUE, MARCH 1, 1953

PRIGENT



What's here that's looked for by women sensitive to fashion: very special detail. That's why these two patterns come under the heading of Vogue Couturier Pattern, a label applied each year to a small group of patterns made to be made of delicious fabrics and advised for the sewing expert.

Opposite page: Tucking—miles of it, measured by Elna, Singer, or Necchi—distinguishing a dress with a matchbox jacket that's part of the pattern. Vogue Couturier Pattern 738, made here of Onondaga silk Shantung in a bleached-sand beige. Hat by Braagaard. Gloves by Shalimar. Loops of fake pearls by Richelieu.

This page: A suit with its own blouse, a pleated-all-around skirt (the pleating, you know, can be farmed out to a professional pleater). Vogue Couturier Pattern 723, made here of Miron worsted-and-silk in a colour more brown than beige, and very smart. Turban by Gladys & Belle. Bag by Lennox.

Back views, sizes, and yardages, page 190.

SUIT AND BLOUSE:
VOGUE COUTURIER PATTERN 723.

The pale suit

in and out of *town*



HORST

What went into the making of this pale-beige spring suit: 50% Orlon; 35% worsted; 15% mohair—and another instance of the drive for perfection that adds new compounds to the fabric list. Perfections achieved here (within the framework of the important fashion for paleness) include firm, smooth texture; feathery weight; a strong allergy to wrinkles. A suit to wear in the city now; to take travelling this summer. The semi-fitted jacket is touched with piqué at the collar and cuffs; the skirt is slender. By Rafi, of a Collins & Aikman fabric, about $85 at Bonwit Teller; A. Harris; I. Magnin.

AN EXCITING NEW CREAM



Viva

gives **long life** to your beauty

VIVA can do more for you in a half hour than you ever dreamed possible. VIVA is so amazing that you can see and feel the difference in your skin after one 30 minute application. You do not have to leave it on overnight.

Little lines and crevices on the face and neck seem to fill and vanish. That stiff, dry, wrinkled feeling disappears. This new exciting cream acts to restore the youthful elasticity of the skin . . . a lifeless looking skin will appear to have new life. VIVA perks up the slackness of tired, tense skin. All this and more!

VIVA softens and smooths the skin. Sensitive and dry skin respond to its soothing effects. VIVA seems to recapture that baby-smoothness of the skin and bring about younger-looking beauty.

FRANCES DENNEY promises that your precious beauty can have long life when you use exciting new VIVA faithfully.



$7.50
plus tax

Frances Denney

FRANCES DENNEY preparations are sold in fine stores everywhere —or write FRANCES DENNEY, Philadelphia.



Mrs. Nicholas R. du Pont

She has an unusually lovely complexion. Mrs. du Pont says she can't imagine a finer face cream than Pond's. "It is what I use for cleansing. Pond's Cold Cream leaves my skin bright and smooth."



Mrs. Ellen Tuck Astor

Her hair is auburn, her skin exquisitely fine and smooth, with lovely color. Mrs. Astor says: "I've used Pond's Cold Cream since my early teens. It is my most helpful and most necessary cream."

"It's my one essential

Women who could choose any skin care they desire, say nothing gives their faces the special care of this one famous cream . . .

These are women who are noted by everyone for the exquisite look of their complexions.

If *your* skin does not have the look you want for it—you *can* do something to change it.

Skin deprived of its natural beautifying oils is *bound* to get coarser, with a dismaying drab, harsh look. And if, unknowingly, you are cleansing your skin too harshly, yet not *deeply* enough—your skin loses its softness and freshness even more.

You don't *need* to let this happen to your face—not one of you reading this page.

It is a most exciting fact, that you, and every woman, can, easily and simply, bring a beauty to your skin it does not have right now. You can see it take on a new smoothness, a new freshness—now!

Fatigue, tensions, dry air *rob* your skin—make it look harsh, rough . . . dirt *sticks* in pore-openings—coarsens, muddies your skin

To free your skin of resistant dirt that *clogs* pore-openings . . . to replace the oil and moisture your skin must have *regularly* to be smooth, fresh, younger-looking—there is an exclusive formulation of skin-helping ingredients in Pond's Cold Cream.

As you swirl on this famous cream, these ingredients work together on your skin as a team—in inter-action. *And* you get this good effect on *both* sides of your skin.

On the *outside*, these skin-helping ingredients loosen and lift out of pore-openings the stubborn dirt. *At the same time*, they supply your skin with softening oil and moisture the skin needs *regularly* to be fresh and smooth. On the *inside*, the circulation is stimulated, bringing up color in your skin, helping your skin to repair itself and refine itself.



THE DUCHESS OF RUTLAND

When at Belvoir Castle, she spends much time out-of-doors. Yet her skin has a petal's silky-smoothness. "Pond's Cold Cream is perfection for cleansing. It leaves my skin feeling so fresh," the Duchess says.



THE MARCHIONESS OF MILFORD HAVEN

Lady Milford Haven has a glamorous beauty that sets her apart wherever she is. She is devoted to Pond's. "It leaves my skin feeling so soft and smooth. I couldn't do without Pond's Cold Cream," she says.

cream // — *say beautiful society women*

See a fascinating, immediate change come over your face

As your skin takes up the refreshening oil and moisture in Pond's Cold Cream—oil which just *suits* your skin—oil which is not too heavy and not too thin—you can feel the tired little tensions ease away. You can *see* a clearer color coming into your skin. You can *see* your skin take on a wonderful smoothness.

Each night be sure to give your skin this special oil-and-moisture treatment with Pond's Cold Cream—to cleanse it *rightly*, *deeply*—to replenish it:

Soft-cleanse—swirl satin-smooth Pond's Cold Cream all over your face and throat—generously. Swirl *up* from throat to forehead. Tissue off well.

Soft-rinse quickly with *more* skin-helping Pond's Cold Cream. Tissue off lightly. *Look at your face.*

This *double* Pond's Cold Creaming *replaces* soothing oil and moisture *as it cleans* your skin *immaculately*. At the same time, it quickens circulation, livens your skin.

(Note: Thousands of women find that *in the morning* another quick Pond's Creaming starts their day with a delightful new freshness.)

Look your loveliest—and you gain a charming new confidence that draws others to you at sight

You will see your skin responding to this skin-helping cream—*immediately*—after your very first Pond's treatment.

Use Pond's Cold Cream *every* night (remember, the *constant* robbing of your skin's freshness and smoothness goes on *every* day). As you use Pond's, you will delight in your lovelier skin—and you will gain an attractive new self-confidence.

So many women are discovering the amazing effect of the inter-action of Pond's Cold Cream on their skin, that more women use Pond's than any other face cream at any price.

You owe it to yourself to bring out the beauty of your face. For wherever you are, your face is telling others so much about you. So make sure you always look your loveliest.

Today—go to your favorite face cream counter and get a large jar of Pond's Cold Cream. Start using it this very night. See the wonder of this skin-helping cream on *your* face.

Arpege

LANVIN

the best Paris has to offer

Perfume $3 to $500. Toilet Water $6 to $37.50 (plus tax)

DISCOVERIES IN BEAUTY



1. There's a small difference now between a successful shampoo and a mere sudsing—if the difference is a tablespoonful of Toni Creme Rinse added to your final rinsing. The big difference can be seen—in the way brittle hair is softened, tangles lessened, curl induced.



2

2. Lenthéric's new workers—to the point in name and performance. Clean Up is a clear, gently antiseptic lotion that removes soil and make-up—even the most clinging foundations. Night Work does its job unobtrusively on the sleep shift. A unique blend of lubricating oils, it is easily assimilated by the skin, leaving only a transparent film on your face—none on your pillow case. Arnold Constable.

3. One of the prettiest compliments you can pay your hands is to care for them with Shulton's Desert Flower lotion. Very nice to have its lacy-filigreed bottle within easy reaching distance of your bath, too, for a complexion all over. Arnold Constable.

4. When the white of the eye is *white*, the whole face looks younger, more sparkly. Aziza's Crystal Clear eye drops clear away in instants any tinge that tiredness or strain might bring to the eyes. Now, packaged in little squirt bottles, small enough to tuck into your tiniest change purse. Saks Fifth.

MIEHLMANN



3



4



Ella Baché's Beauty Bath is an emollient cleansing cream to which a few drops of *real* milk must be added to make the formula complete. (And the soothing effect milk has on delicate complexions is a famous fact.) This milk-and-cream cocktail, to be mixed fresh daily, is shaken together in the small gold metal tube on the top of the jar. Then it's ready to pour, ready to cleanse. A small sponge saturated with this sweetly scented emulsion can whisk off soil and make-up from even the most sensitive skin without irritation. Beauty Bath Baché at Bonwit Teller. Crystal pitcher from Steuben Glass.

Discoveries in beauty

Perfumes by Babani, famous for their intensity and lasting power, are here again from France. Princesse Nefertiti, a haunting blend of Oriental flowers, shown here with its lace-patterned gold kid case.



Another romantic French star: Fauby's Kis Royale, nostalgically named for (no, nothing to do with a king's kiss) a famous inn in Budapest where young couples met to dine tête-à-tête. Perfume sequence at De Pinna.



MIEHLMANN

For fashion flair, for wonder wear,
no finer nylons anywhere...

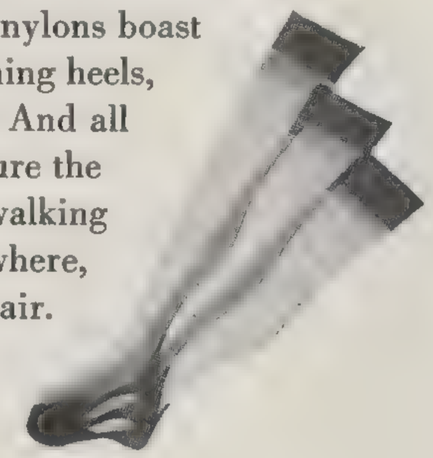
Van Raalte



SIATA BY FERGUS MOTORS

How can nylons look so sheer and wear so long?
The secret is in Van Raalte's perfectionist construction—
in greater elasticity and in precision fit.
To add to their flattery, Van Raalte nylons boast
pen-line thin seams, ankle-slimming heels,
leg-lovely Traffic Stopper shades. And all
Van Raalte stockings feature the
exclusive Flextoe® that has you walking
on air! At fine stores everywhere,
$1.15 to $1.95 the pair.

—in your very own proportions, of course



"BECAUSE YOU LOVE NICE THINGS"

PURE WHITE GLAMOUR

IMPORTED

BAROQUE...

NECKLACE, with individually knotted beads, as shown, or in 1, 2 or 3 strands. About 2.00*

EARRINGS, as shown, and in many other styles. About 2.00*

BRACELET About 2.00*

*PLUS TAX

THE STRIKING NEW SPRING ACCENT IN

Dalsheim

JEWELRY



At fine stores, or write: DALSHEIM ACCESSORIES, INC., 389 Fifth Avenue, New York City



Left: Because it's a costume in itself—a black Burlington rayon crêpe afternoon dress with its own brief cape; a taffeta bow. By I. Doctor in sizes 14 to 44; 14½ to 24½. $55. Altman; Dayton Co.

MRS. EXETER: HER CHOICE OF DARK DRESSES

Right: Because the jacketed dress is an important fashion—this, of navy-blue rayon crêpe, tagged with two large rhinestone stars. By Martha Manning in sizes 14½ to 22½; $20. Stix, Baer & Fuller.

Below: Because it's on an all-day program: slim black rayon crêpe dress with white piqué markings; rows of buttons around the piqué. By Peg Palmer in sizes 16½ to 24½; $15 at Wynn's, Arlington.







Above: The coat dress—there's always one in Mrs. Exeter's wardrobe—in this spring-into-summer version: black silk Shantung with mauve-striped touches. By Ardi in sizes 38 to 46; $35. Lane Bryant.

Right: Because of the cardigan neckline—this slim black rayon crêpe dress with faille binding. By Herbert Levy in sizes 38 to 44; 14½ to 24½. About $33. At Macy's and Carson Pirie Scott.



Below: Reason, becomingness—navy-blue rayon-and-acetate crêpe afternoon dress with a low, square neckline; tucked skirt. By Martha Manning in sizes 14½ to 22½. About $18 at Miller & Rhoads.



DRAWINGS BY BRIAN

"That cluttered dressing table...

WHAT NONSENSE!"

says Ann Delafield



In two sizes:
$1.50 and $2.75
ALL PRICES PLUS TAX
(EXCEPT VITAMINS)



True French-formula powder, with built-in foundation! Five flattering shades, $1.50. Indelible clear-edging, kiss-inviting lipstick. Five shades . . . $1.25.

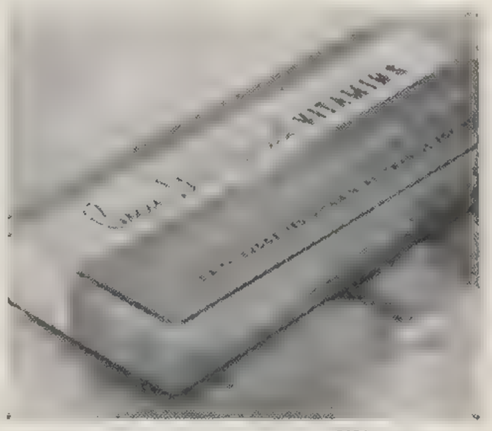


"Face creams, throat creams, hand creams, eye creams, chin creams—wouldn't you like one cream that does everything?" says Ann Delafield. "It's *all* skin, isn't it? Skin needs cleaning. Skin needs smoothing. Skin needs protection from winter winds and summer sun. There's *everything* your skin needs to keep its *natural beauty* in my All-Purpose Deep Cream . . . richly penetrating, thoroughly cleansing, naturally beautifying. Your skin will thank you by looking its loveliest all the time."

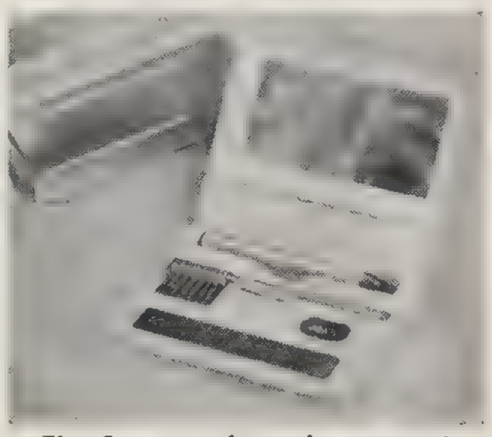
And there's a special blessing for you in every single one of Ann Delafield's busy women's beauty products. It is a vitamin-centered beauty line, because Ann Delafield knows, as you know, that beauty begins within. It's a short line, because Ann Delafield knows, as you know, that you don't have time, don't have money for all those complicated beauty routines that were all very well in your grandmother's day.

Ann Delafield's Eye Kit is the first compact with all you need for glamorous eyes. Ann Delafield's Lipstick is crisp, clean, long-lasting, indelible. Ann Delafield's Powder saves you time, money because the foundation is built right in.

Go to your Rexall store TODAY.
Start looking lovelier tomorrow.



For a lovelier you. "Beauty begins with vitamins," says Ann Delafield. "You need them every day." In golden packages, one month's supply . . . $2.95.



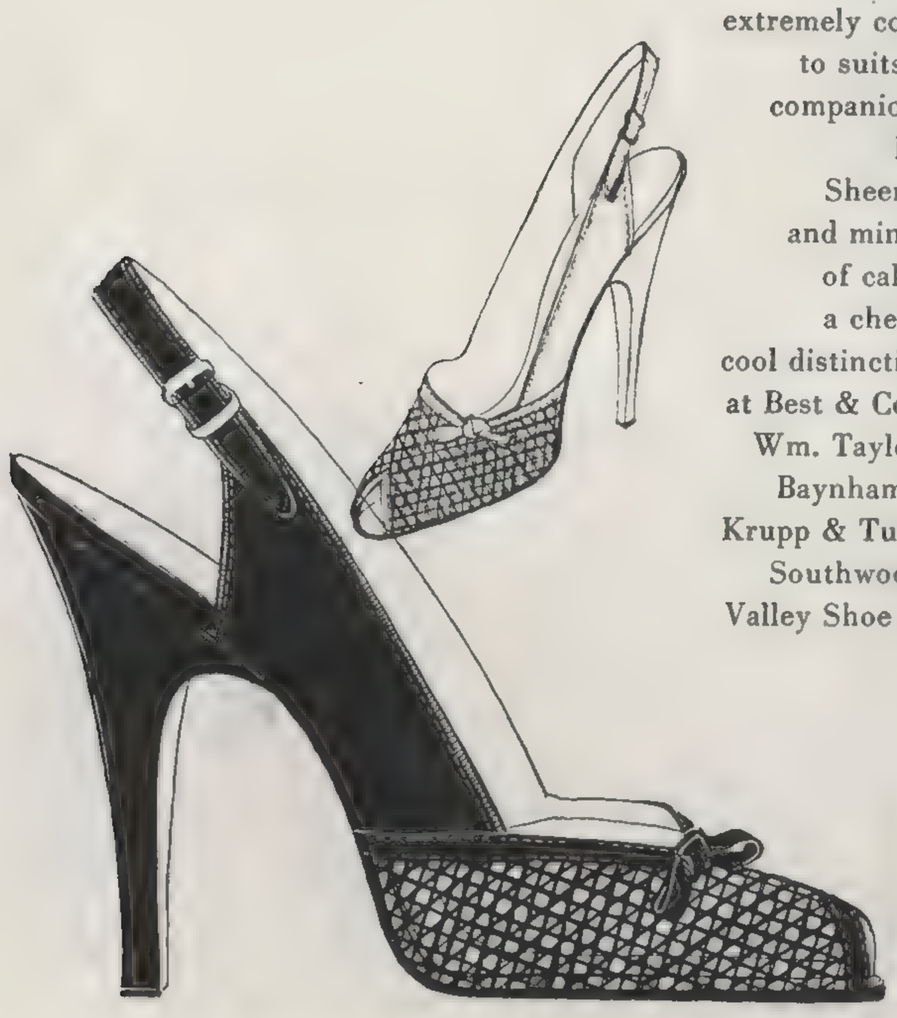
The first . . . the only compact for glamorous eyes . . . contains Quik-On mascara, glamour shadow, eyebrow pencil and liner. Party, $5.00. Purse, $2.00.



Ann Delafield skin freshener. Scientific pore cleanser, refreshing skin stimulant, $1.50. Ann Delafield cologne . . . concentrated, long-lasting, $2.50.

Ann Delafield cosmetics in all **REXALL** drug stores

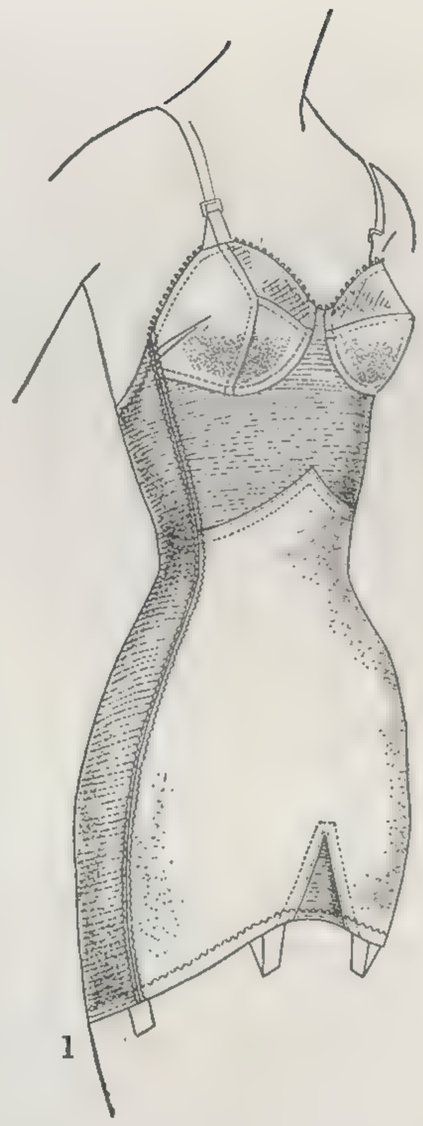
VALLEY INTERPRETS THE NEW IN SHOES



. . . emphasizing the open look in a town-wise sling pump, extremely complimentary to suits, yet equally companionable to soft little dresses. Sheer nylon mesh and minuscule strips of calf combine in a chef d'oeuvre of cool distinction . . . 16.95 at Best & Co., New York
Wm. Taylor, Cleveland
Baynham's, Nashville
Krupp & Tuffly, Houston
Southwoods, Portland
Valley Shoe Corporation, St. Louis.

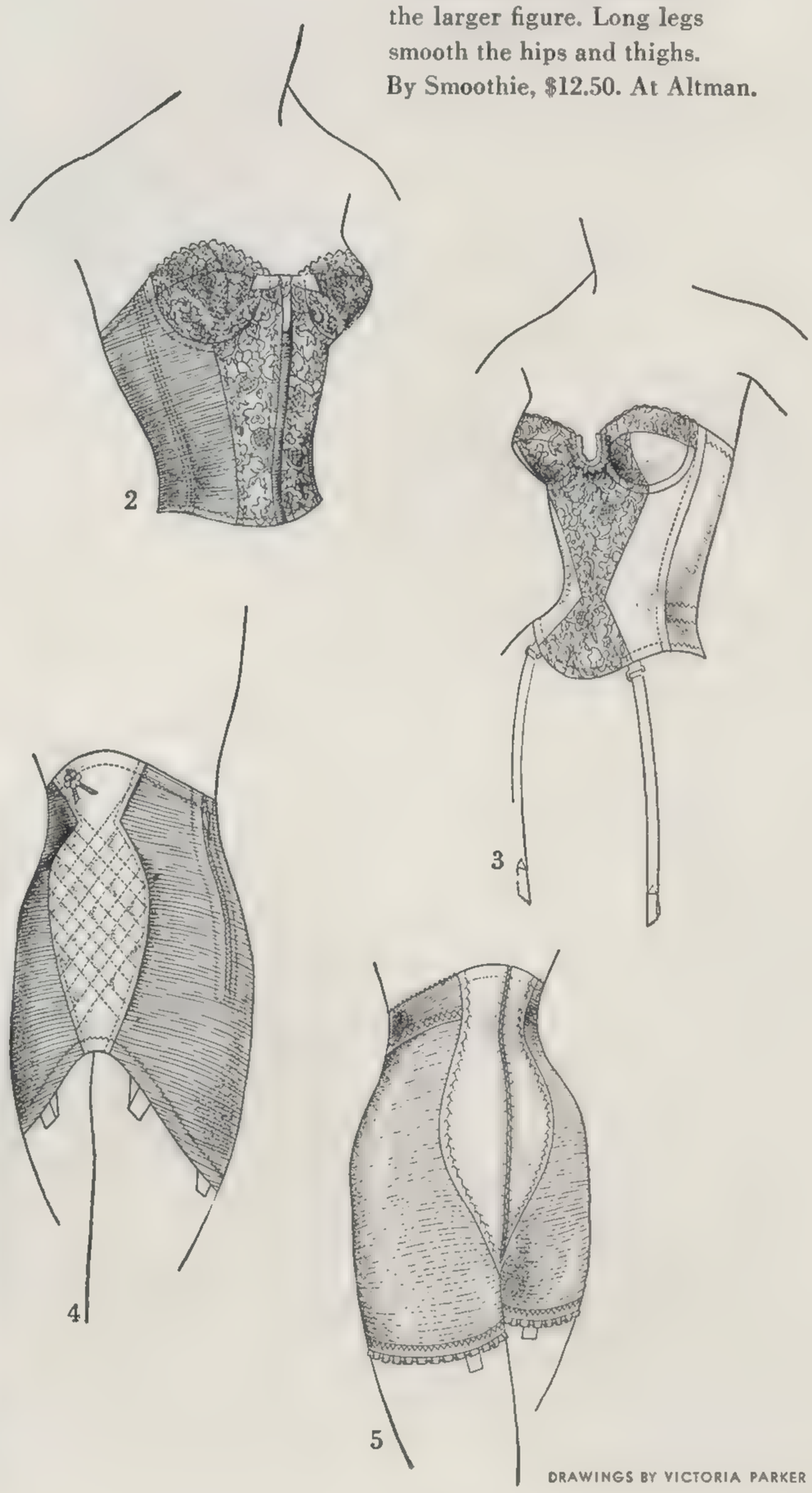


At most better stores and specialty shops. For name of nearest store, write Alex Colman, 409 Boyd St., Los Angeles, Calif.



FOUNDATIONS FOR MRS. EXETER

Girdles and brassières designed especially for Mrs. Exeter's figure—light weight yet firmly controlling.
1. All-in-one foundation completely unboned. Front and back panels of one-way-stretch elasticized satin. By Rite-Form, $22.50. Lord & Taylor.
2. Long-line strapless brassière of nylon lace and elastic. Front panel is lined with cotton for support. By Hollywood-Maxwell, $11 at Best's.
3. Décolleté brassière to smooth the midriff and waist. Perhaps the only foundation needed under a full-skirted evening dress. By Goddess, $10 at Saks Fifth.
4. Long girdle (16") to define a smooth line for the slim skirts. By Kabo, $12.50 at Saks 34th.
5. Pull-on pantie girdle for the larger figure. Long legs smooth the hips and thighs. By Smoothie, $12.50. At Altman.



DRAWINGS BY VICTORIA PARKER

THE SWEET OF THE YEAR

(Continued from page 153)

such as they are, do not change to blue unless at a great distance. In Greece where, thanks to the farmer and the goat, there are no woods, the mountains, no matter how remote, do not look blue because of the translucent air. But in the United States, at least in the state of New York, the hills are like those in Ireland for blueness, light and dim. The hours of the day have much to do with this: dawn is misty; the dew has not risen yet. Noon may be so clear that the far-off hills are veiled in light; but in the smooth light of a spring afternoon everything is visible. (Monet, the Impressionist painter, knew this well. He was the first European to paint the same scene many times at different hours, and the paintings looked different.)

In no country that I know, and I know quite a few, are there greater expanses of woodland within which are cultivated farms than in America. Miles on miles of these woods with flashes of steel-bright rivers is a sight that can be seen only in a lordly and expansive continent.

The car without a murmur began a steep ascent. On each side were black boles and little sunlit leaves shooting out from them, and not one leaf in another's way! They were like little hands stretched out to feel the sun; and the sun made them look yellower than green: *chloros*, the green that had gold within it, the green of spring!

Over flat rocks a waterfall came down, a waterfall in a mountain! Yet so it was. It fell gushing and gurgling as it spread over the white flat stones. Water released from its solid form but lately. It rushed down with joy. Above, water in the form of vapoury clouds shadowed the farms; and possibly under willows, what may be a fourth form of water, "heavy water" kept its extra atom still. All this is an example of the "pathetic fallacy" you will say. Even if it is, one thing is certain: there would be little to rejoice about if it were not for spring. And there is a fallacy more pathetic than objectifying our own sensations into natural phenomena: it consists in turning one set of words into another to satisfy ourselves scientifically. What can be more pathetic than to regard spring with a scientific eye? The birds "sweet melling in the shadows' sheen" would be no more than little animals calling to their mates; and as for a "young man's fancy" . . . All right, I will take the scientists up on that because if they denounce love they denounce spring and all the seasons, with creation thrown in.

I said that I thought I knew an answer but that it could keep; it is time to bring it out now. There is deep in each and every one of us something that resists death and insists on resurgence, and the outward symbol of this is spring. Without this human attribute there would be no spring at all.

Since we have turned to humanity, let us look at ourselves. An improvement is noticeable everywhere. Girls are more beautiful and more graceful; men walk about with a braver air. Suppose spring is a mating time; suppose that "half of the world a bridegroom is, And half of the world a bride," what is wrong with that? Nothing is wrong with it. Anyone who contradicts this is saying No to life. He is not fit to live, let alone to busk it in the spring. Flowers in their hair, on their heads in hats and on their dresses—printed calico or whatever they may be made of—are not out of place now. They are "becoming"; every girl is an emblem of the glad time. "Each maiden like a spring with honeysuckles crowned." It is unnecessary to indicate how inappropriate all this would be without the lusty time at hand. In the winter anyone dressed up in flowers or in gay clothes would not only be looked upon askance but in some way be out of place entirely. So the seasons rule.

The air was gentling. The little breezes had fallen. All things grew quiet as darkness came. The waterfall sounded louder now that night had come. Actually it was louder because it could be heard more. The overtones of day were stilled.

There are many things that depend on overtones to be whole and complete. Innumerable noises that are inaudible by day and yet lend vibrations to sounds that are heard are necessary to the appreciation of bird song, the whisper in the leaves and the sound of water. So it is with spring: its appeal is measured by your capacity; and your capacity depends on your sensitiveness. This is quite unscientific. That I know. But I also know what the scientists affirm. They say that the earth's axis is inclined to the sun's path at an angle of 23 degrees and more, and that if it were not so, we should have no seasons. There is something comforting in this. If the earth were not out of plumb, there would be no blossom, fruit, and foison. Let us give thanks to God who set us out of plumb!





VOGUE—MARCH 15

International Fashion Issue

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Five-year-old Jono gives the Epstein head, on the sideboard, a friendly pat.

THE WELL-BUILT SUNDAY

(Continued from page 145)

In the afternoons, when lunch has been cleared away, the big, cheerful living-dining room becomes Mrs. Gates's designing atelier; the furniture is pushed back, as if for a dance, and the dining table almost disappears under bolts of material, drifts of cashmere, sweaters in a spectrum of colours, snippets of fur, yards of ribbons and braid, boxes of buttons. Mrs. Gates tries her effects—a twist of drapery, a flat bow, a hunting stock used as a scarf—first on a dressmaker's dummy (see below), then on herself, studying the result in the big mirror over the sideboard, on which stands an Epstein head of a baby. Mrs. Gates's designs are shown at such stores as Bergdorf Goodman, Hattie Carnegie, Neiman-Marcus, I. Magnin; actual orders are filled by a squad of skillful needlewomen spotted around Long Island and in New York City, who turn out fifty to sixty finished pieces in an average month, over a hundred a month in busy seasons. A small staff comes to the house every day to help run the business, using a converted powder-room on the ground floor as an office.

So smoothly does Mrs. Gates manage all this that it causes hardly a ripple in the life of the household even when, to the three children already in residence, are added Mrs. Gates's two sons by a previous marriage, and some or all of Mr. Gates's three grown children and two grandchildren, a cumulative group of ten young.



With this dress form perched on her dining-room table, Mrs. Gates designs her beautifully-detailed sweaters and separates.



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MORE OF THE NEW SHOE SOFTNESS

Here, five further examples of the new trend toward softer leathers; easier construction; the whole different outlook on the part of shoe designers (reported in detail in the February 15 issue of Vogue). This new kind of comfort, a fact now in both town and country shoes.

Right: For walking in the country, new brown calfskin moccasins with low wedge heels; a down-curving line at the sides. By Old Maine Trotters; $10 at Franklin Simon.



Left: More good country walking: vanilla-beige elkskin flat shoes with bands of red across the vamps, red wedge heels. By Lumbard Watson Co.



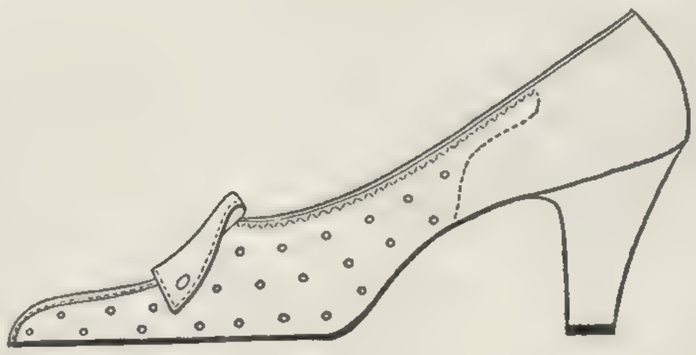
Right: Navy-blue reverse calfskin shoes with high peaked fronts. The wedge heels are of red calfskin. Again, a sweater-and-skirt context. By Gray Bros.



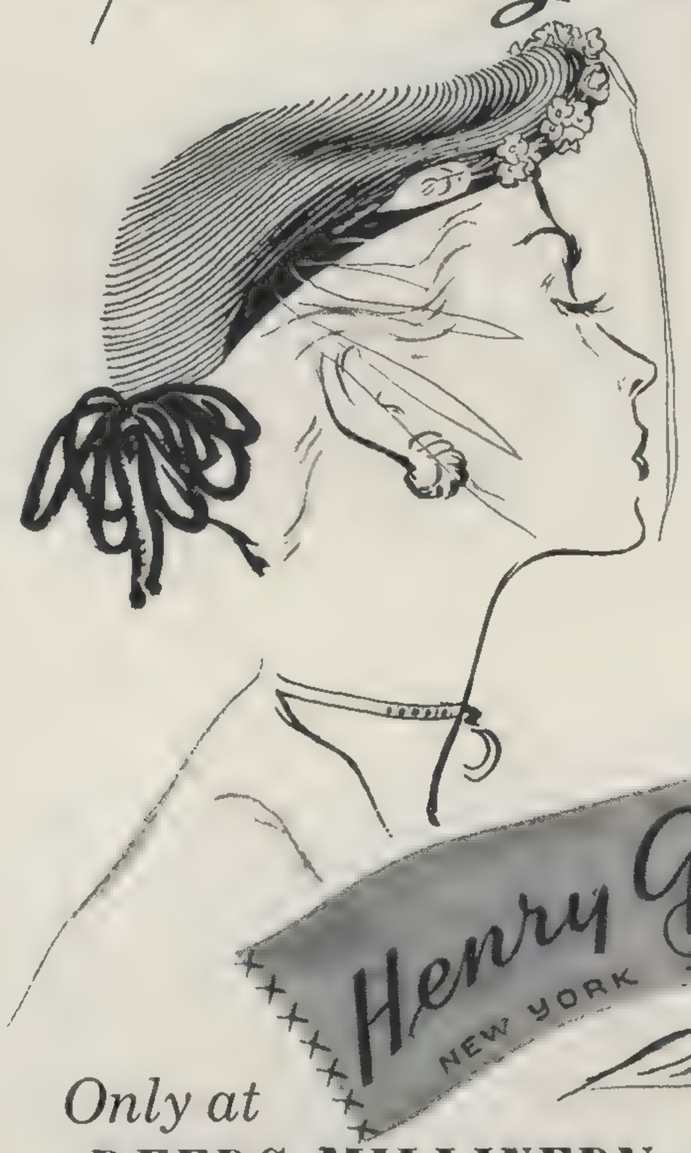
Left: To be worn in town, perhaps with one of the new pale suits, taffy-brown calfskin opera pumps with stitching; rather high heels. By Troylings, $13; Macy's.



Right: Might be the footnote to a day-in-the-city costume: new black suède medium-heeled shoes with a perforated design; a fold-over flap at the toe. By Matrix, $21 at Stern's.



DRAWINGS BY VICTORIA PARKER AND FLORENCE KEVESON





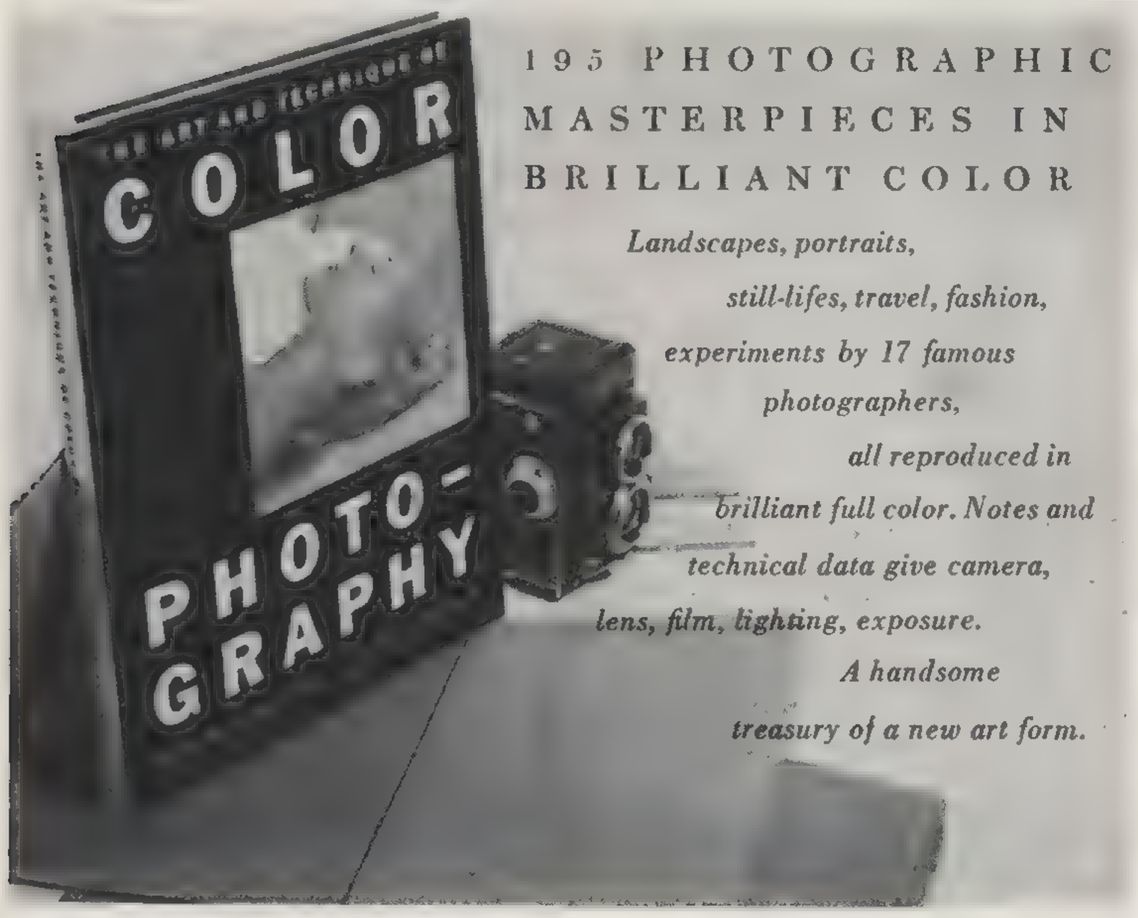


BUTTON DRAMATICS

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The B·G·E Originales pictured are
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B·G·E Originales* BUTTONS—BUCKLES
*T. M. REG.

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BOUCHER

The new Paris dress forms

Very significant, this: this is a look at the new Paris girdles, therefore, it's a look at the basis of the new fashion.
In Paris, as in America, the girdle shapes a long, but not long-suffering waistline, puts the firmest emphasis on the hips—attentuating, flattening, but not rounding.
At top: The girdle that's the basis of the new Jacques Fath collection, a girdle that lengthens, flattens, and leaves the waistline pretty much alone (except for a band of light elasticized tulle). By Scandale, in nylon lastex tulle with doubled front and back panels.
Directly above: Hooked at the back, the new all-in-one by Marie-Rose Lebigot. A longer, slimmer, slightly-boned line in camellia white satin and nylon faille.

LET'S TAKE A HOUSE IN ENGLAND FOR CORONATION SUMMER!

BY HORACE K. KELLAND

"A spring, a rill, a one-time mill
and a peaceful wide trout stream."
Advertisement, Country Life, *England.*

A porch, two halls, four nice horse stalls
and a ballroom in gold and cream.
There's a forest for deer
and a larder for beer.
There's a minstrels' balcony.
There's a tower Tyrolian,
a bower Carolean,
and a lawn for falconry.
A lodge, a moat, room for a boat
in the foyer that's a dream.
A grott, an orchard, a column tortured
left from another régime.
This economical property can be maintained by one man one day a week.

Feu-duties, pier dues, the best of flues.
Fitted basins (hot and cold).
An *Agare et Esse,* just right for old Tessie.
The en-tout-cas court behold!
The herbaceous border
's in tip-top order
(Lady Agatha grew purple phlox).
The walls are mellowed Cotswold stone
each wing with ivy overgrown.
'Twas used as a Royal hunting box.
A close, some grouse, a dower house
with ten lots for sale freehold.
A henhouse, a dairy (William and Mary)
Latin words thereon enscrolled.
Perfect for a small, garden-conscious family.

A pergola, stables—with mask-carved gables.
Ceilings by Delabrière.
A squash court, a tel., four hundred foot el.
and a breath of salt sea air.
Well situated in unspoilt country
teeming with horses, fox and "huntry."
It's tally-ho with the Duke's own hounds!
By the ornamental lake
rests Her Grace' pet spaniel, Jake.
There's a track as good as Churchill Downs.
There's a smithy, a loggia—the view really throws ya.
There's even a lesser stair.
A terrace, a schoolroom and, quite rightly, a duel room!
A boudoir for ladies fair.
This compact residence must be seen to be appreciated.



BUTTON DRAMATICS

B·G·E Originale accents new-season costumes with conservative splendor drawing the spotlight in a jet import with cut-glass artistry. A metal and enamel floral button hails royal coronation colors. The B·G·E Originales pictured are No. 5985 (top) and No. 5796

B·G·E Originales* BUTTONS—BUCKLES
*T. M. REG.

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NEW WORD PUZZLES:

more flats for the sharp*

BY DORIS NASH WORTMAN

These five puzzles, similar to, although somewhat tougher than, those first introduced by Vogue in July, are word puzzles played in verse. There are four different kinds, one Charade, one Deletion, two Homonyms, and one Reversal. Each is based on a word which has been tampered with. This tampering changes its course in the various kinds of puzzles. The sketches are visual clues. Answers (upside-down) at the end.

CHARADE FLATS give the sense of the whole word and each part of it in cleverly constructed verses, usually bursting with clues.

In this Charade the key word, called "Total" in the verses, is divided into two parts, "First" and "Last", which are themselves words; as, carpet (the "Total" word); and car ("First") and pet ("Last").



Pa Ostrich caracoled and pranced—
In simple terms, the fellow danced
And fluffed his plumes, then slyly glanced

To where his lady sat in the shade,
As she with tender pride surveyed
The enormous egg she'd newly laid.

"Hey, Missus!" cried he in delight.
"Didja ever see a finer sight?
I'm a symphony in black and white."

Ma Ostrich smiled and sniffed: "These men!"
Thinking how any barnyard hen
Could TOTAL grow—and *pied;* but when

Had any hen, by efforts vast,
Accomplished—how much less surpassed!—
This quite stupendous FIRST of LAST!

*CALLED FLATS BECAUSE THE ANSWERS ARE MERE WORDS READING FROM LEFT TO RIGHT IN ONE DIMENSION ONLY.

DELETION FLATS use a word which loses some one of its inside letters to make another word; as in immortality, immorality.

In the Deletion, "First" has ten letters; "Last" has only nine.



Fashion note:
A rubber coat
May look run over by a train
Or found at sea,
Just so it be
Sufficiently FIRST to rain.

Historic jot:
Kings needed not
Have even rudimentary brain,
Or any tact,
If they could act
Sufficiently LAST to reign.

HOMONYM FLATS use words which sound alike but have different spellings and meanings; as, pare, pear, and pair.

In Homonym 1, "First" and "Last" have six letters each.

Like the smiling alligator
Is a fake mine operator.
One lies about the water, and
The other lies about the land.



Necessity of each is law:
To catch a poor FIRST with his jaw.
But when the victim sees his fate
And cries for LAST—it is too late.

In Homonym 2, "One" has five letters; "Two" has seven.



There came to our house, long ago,
A visitor we learned to dread,
He'd tweak our hair and tease us so.
"Still, he's our ONE," our mother said.

And so we had to see it through,
Be careful what we'd do and say,
Be so polite he never TWO
We wanted him to go away.

REVERSAL FLATS use a word which spelled backwards yields a different word; as, timer, remit.

In the Reversal, the key words below have eight letters each.

The very fat lady considered a diet—
But only "considered": she wouldn't try it.



For every diet FIRST spinach, lean meat,
And cut out LAST, every other sweet,

And cake and potatoes and butter and bread—
"There's nothing left I like," she said.

"They ought to spell it without that 't',
For to diet is merely to die," said she.

Answers to "New Word Puzzles"
Charade ("Pa Ostrich . . .") : feathers (feat, hers)
Deletion ("Fashion note . . .") : impervious, imperious
Homonym (1. "Alligator . . .") : sucker, succor
(2. "There came . . .") : guest, guessed
Reversal ("Very fat lady . . .") : stressed, desserts

MASTERPIECES IN DAINTY NYLON MESH

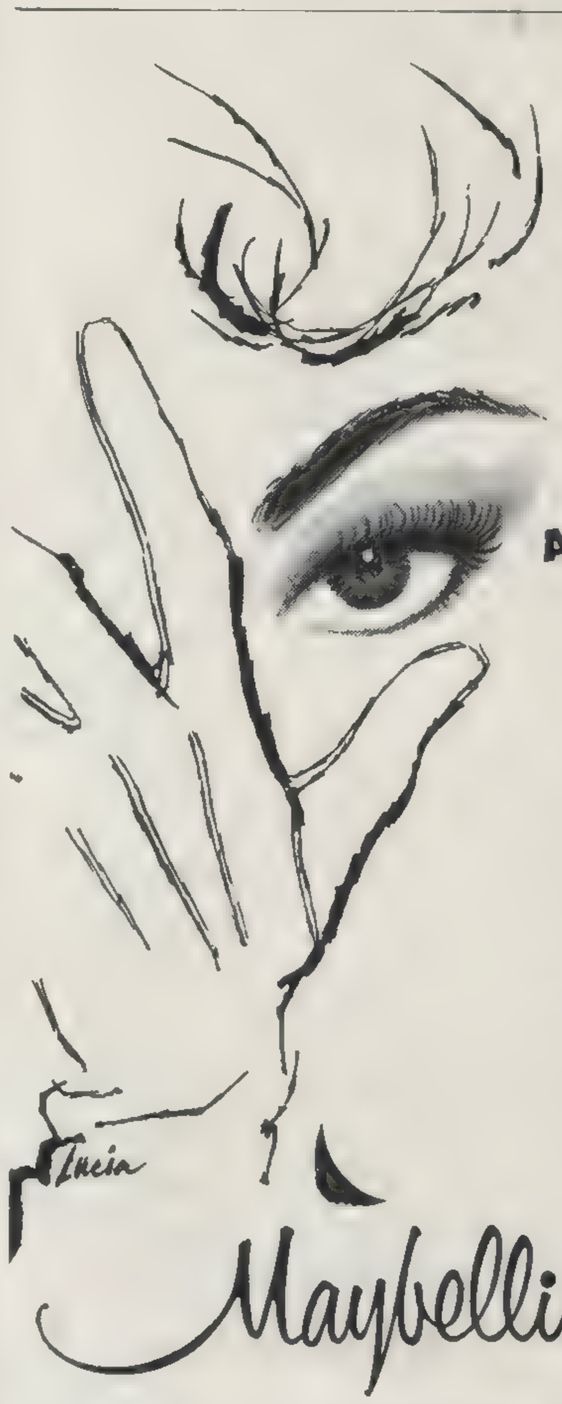
BY Modecraft



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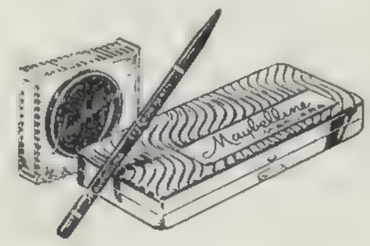
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Fani

BY VICTORIA OCAMPO

She was born in Carrea in the province of Oviedo in northern Spain. Her father, a caster in the cannon factory of Trubia, had been left a widower. The day was hardly long enough for him to do his work, look after the house and his two little daughters, Estefania and Filomena. "But he liked to see us clean, and to keep our hair from getting tousled or dirty he cropped it like a boy's and soaped our heads every morning before he left for the factory." Estefania repeated this to me often, with certain pride. The name Estefania was soon shortened to Fani by my Aunt Anna who hired her, two years after she came to the Argentine, as maid of all work. Estefania was too much of a mouthful for the constant use that was made of it, for wherever Fani was, she was always in demand.

Fani was at that time a young girl. Her first job was in a hospital where she helped the nuns in their duties. She left this position of her own accord, to the disappointment of her two uncles, who were friars (and of whom she always spoke with a mixture of awe and distrust, for they were the only educated members of a semi-illiterate family), for they had got her the job in the hope that she would profess. But Fani was not happy under conventual discipline, despite the fact that I have known few persons who laid upon themselves a more rigid self-discipline, a concept of service above and beyond the call of duty.

She had never been taught to read. With time she managed to learn to spell out, aloud and with difficulty, the contents of the newspapers. She took great pleasure in this because she loved to know what was going on and to pass opinion on political happenings or the crimes of the day. She was sweeping in her judgments, and her purely instinctive intelligence was shrewd. I would almost say astute, if it were not for the derogatory connotation this word carries. Innocently astute would describe her. Like so many Spanish peasants, she was anti-clerical, and she looked askance at all members of the clergy, for Fani was given to generalizations. "In my opinion," she would emphatically state, "God is what a person really is." But she never succeeded in clarifying this somewhat enigmatic definition with philosophic overtones.

Naturally, I was unaware of all this when as a child I saw Fani hurrying by with a bucket or a broom or a watering can in the house or garden of my Aunt Anna. But this was the background of this Spanish woman who was to spend her life at my side and prove to me by her acts that pure, disinterested generosity is not a myth, and that a mother-daughter devotion can come about without ties of blood or equality of station. It is just one of those miracles of love.

"Fani, bring me the quinces and the brazier," my aunt would say. She was going to make preserves, which was a complicated business. And Fani would appear, a round-faced girl, with prominent cheek-bones, a snub nose, bright, black eyes, and a clear, pale skin. Wisps of thick, black hair—that often-cut hair—escaped from the tightly wound knot at the back of her head. When she smiled she showed a set of flawless white teeth. But she was generally too absorbed in the ceremonial of preserve-making to smile. She was neither tall nor short, with a peasant sturdiness. Fani's pride was in never getting tired no matter how hard she worked. I stood by, in pinafore and swinging braids, watching her get the brazier started and bring in the fruit, my eyes on her gestures rather than her person, never realizing that she was soon to become a part of my daily life, never to leave me until the hour of her death.

In 1908 my parents were getting ready to go to Europe, and were looking for a good nursemaid, someone they could completely trust, for us girls. My Aunt Anna said, "Take Fani," and so they did. Later on Fani told me how worried she had been, for our former nurse, Inés, who was staying in Buenos Aires to get married, out of jealousy took great pleasure in painting the gloomiest pictures to discourage her. "You'll never get along with Miss Victoria. You're not the kind of person she likes. Don't fool yourself, you won't last long there." Fani was with me forty-two years, and to me it seemed a short time.

It did not take my mother long to discover her exceptional qualities. If there was a sick person in the family, there was no one like Fani to nurse and look after him. If there was a valuable article to keep safe, the best thing was to entrust it to Fani. And for my parents the most valuable thing they owned was their daughters.

When I got married, my parents decided to give me a priceless gift: they deprived themselves of Fani so she could come with me. As she told me later on repeated occasions, they told her to look after me. And she took her mandate so literally that for the rest of her life she treated me as though I had never grown up. In her eyes I never achieved the status of an adult. She was not a maid, not a housekeeper, but the grey eminence of my household. She managed everything, and as she abhorred waste and extravagance, she would hide my money from me if she thought I was spending more than I should. She even decided what underwear I was to wear each day in keeping with some system of rotation of her own to make it last longer. She passed judgment on all my friends, making no secret of her likes and dislikes, her approval or disapproval of my acts and conduct. Everything I did, everything I was went through the sieve of Fani's opinion.

It goes without saying that her rôle as keeper of my conscience provoked reactions in me to match her extra-territorial activities. Our quarrels were frequent and violent. These altercations, which generally occurred as I was dressing in the morning or getting ready for bed at night, were followed by periods of not speaking to one another. Fani had adopted a system (she employed a variety of systems) which consisted in making audible remarks about my behaviour, without alluding directly to me or addressing me, as though talking to herself. All this in my presence. Naturally, all such remarks were highly critical. They always began: "Who would believe...," "What a scandal...," depending on the gravity of the case according to her criterion. After two or three minutes of this, at most, the object of these recriminations would explode. "That will do. I never heard of such a thing! Always talking without knowing what you're talking about." Whereupon she would let me know that there was nothing she missed.

Her strait-laced Spanish puritanism, her eagerness to protect me from imaginary dangers made her arbitrary and unjust, as parents are. I was too young to laugh it off, and I would send her out of the room, slamming the door behind her to give vent to my rage. But her monologue continued in the adjacent room. The times I have left my house, slamming one door after another in her honour! To pay her back, and knowing that it was the worst of punishments for her, I would make her feel for the next few days that I could do without her services. "No thank you, I don't need anything. No, I did not ring for you. Don't wait up for me tonight. Please don't come to my room unless I ring for you tomorrow." When, of its own accord, peace was finally restored, then she employed the typically maternal form of blackmail, "The day I die..." I never let her finish the stock phrase. "But you're not going to die. I'm going to kill you, any minute!" To which she, delighted at heart to know how much she could exasperate me, would answer, "Bah, Bah!"

I finally gave up trying to change her in the slightest degree. What else could I do? Fani's manias, Fani's peculiarities claimed for themselves the same rights as mine; they acquired citizenship. I couldn't even correct her pronunciation. She went right on, till the day she died, saying "morphere" for "atmosphere," "manoply" for "monopoly," "archpresses" for "cypresses," "asiatic" for "sciatica." When I corrected her on any of her malapropisms, her answer was always, "I've never seen it in writing," and she went on pronouncing it just as she pleased, alleging that you couldn't teach an old dog new tricks.

She had a prodigious memory, and remembered things in all their details long after I had forgotten them. "It happened the day the Israelists came to lunch, and one of them bumped into the door and we had to put ice on his forehead." At first I had no idea of what she was talking about. "Have you forgotten? Those Israelists that used to come when we were living on Malakoff Avenue." After cudgelling my brains I managed to figure out that the "Israelists" were "Surrealists," and the one who bumped his head was Paul Eluard.

She liked to look at the illustrations in books, and those of the *Divine Comedy* by Gustave Doré fascinated her. "Dear me, the things that happened to that man and wife!" "They're not man and wife, Fani." "Then what are they? Tell me." It was not too easy to explain. "I like *Quo Vadis* better," Fani answered.

One night when Count Keyserling sat down at the piano and began to improvise, Fani was greatly worried. "He's liable to break the piano. Be careful, madame." She called the Maritains "the slaves of God," adding, "but they're nice people." The "but" did not refer to God, but to the Maritains' possible connections with the clergy.

From snatches of conversation she heard as she went about her duties, Fani picked up notions of what was going on in politics and crime news. While I ate my breakfast she would sit beside my bed and talk over the events of the day. "You know what happened at the store on Viamonte Street? You know what Minister So-and-So did?" Generally my answer was "No." In a surprised and disapproving tone she would ask: "But what is it you read when you read the newspapers?" And then she would bring me up to date on the news.

"Who told you that?" I would ask.

"A person."

"So I thought, but who?"

"I can't tell you."

"Did you hear it in the train?"

"No."

"In the street-car?"

"No."

"At the Académie Française?"

"If I belonged to the Académie I wouldn't be here."

A favourite observation of hers was, "If only I knew how to write! The things I could write—about this and that." This was the way she put it to me. But when she was talking with other people she changed it to, "The things Madame and I could write!"

Our most serious quarrel had to do with a ring that had been stolen from one of my sisters. Fani had her suspicions of the governess, and I forbade her to say a single word to the woman, as she had every intention of doing. I even warned her that if she disobeyed me she would have to leave my house (a threat I had no intention of carrying out). Naturally she paid no attention. She had made up her mind that she was an indispensable instrument of justice, and she cross-questioned the suspect. The woman (we never were to learn whether she was guilty or not) came to me dissolved in tears (crocodile, perhaps) to complain of the insult.

As soon as she left I sent for Fani, and, really exasperated, reminded her of my ultimatum. We were in the country at the time. Fani

packed her suitcases, and left—for my house in Buenos Aires. There she stayed for two weeks. There was no communication between us. Then one morning she walked in, but without the slightest sign of contrition, and proclaiming that her conscience had not allowed her to keep quiet. A theft of this sort—it was a valuable ring—was a reflection, according to her, on the servants of the household, both old and new. If the guilty party was not discovered, a cloud of suspicion would always hang over the servants. I explained to her over and over again that nobody suspected them, which was the literal truth. I might as well have talked to the wall. Fani's convictions were, as a rule, proof against all reasoning.

When Rabindranath Tagore spent three months as my guest, convalescing from an illness, I assigned Fani to look after him. A great affection sprang up between them. They often greeted one another with a kiss. She knew about fifty words in French that she had picked up from me, and which she pronounced in her own inimitable way. She knew enough English to order breakfast, a cake of soap, an iron. He spoke almost no French. Nevertheless, they carried on long conversations. Tagore would say to me, with a smile, "She's as strong as a horse." Years after his visit to San Isidro I met Tagore again in Paris. Fani went to the hotel where he was staying every day to see that his clothes were in order and to mend his tunics.

My terror of thunder was no secret to Fani. On nights when there were thunder storms she would slip into my room on the grounds that she wanted to make sure the windows were latched and the curtains drawn. Then she would sit down on a sofa close to my bed, and finally, bring in her pillow and blanket. In this fashion we spent many nights listening to the wind lashing the trees and the claps of thunder that were like an explosion.

"Fani, are you aslëep?"

"A person would have to be deaf to sleep tonight."

"What did you say, Fani? I've got the covers over my ears."

"*Ave Maria!* The way you shout when you get mad, and now you're afraid of a little thunder. I'm going to unplug the telephone. There's not going to be any fruit or flowers left after this storm."

"Don't turn off the light. When the light is on the lightning isn't so bright."

"Bah! Bah! What is the lightning going to do to you? A person who does everything that comes into her head and afraid of a little lightning!"

As she flatly refused any increase in salary, I tried to give her a small piece of land, a trifle compared with what she had given of herself. She would not accept it. Finally, in the face of my insistence and disappointment, she yielded to my making it over to her nephew. He and I were the two loves of her life.

When she fell ill with the sickness that was to carry her off (until then she had enjoyed perfect health), her constant worry was the money I spent on doctors, medicine, and hospital. I would sit in the hall across from her room in the sanitarium. It upset her if I sat at her bedside very long. "Go along, you're wasting time here. I am all right, and I have everything I need. They do everything on a grand scale here. It's too fancy." I pretended to leave, but I did not have the heart to go anywhere else. How could I find words to explain to anyone what Fani meant to me? Not even to her. How could anyone understand that home to me meant Fani? And that without Fani there was no home to go back to.

The morning she left San Isidro to enter the hospital in Buenos Aires she came to my room early to say good-bye. I did not want to go with her, because I was afraid she might be frightened to see how worried I was. I tried not to change our normal routine in any way. But Fani was not deceived. "I've come to say good-bye to you. Good-bye to this house." She looked at me, and looked about the room. I could hardly bear it. "Fani, you've got a screw loose. When we go to Mar del Plata, do you say good-bye to the house? Come on now, as soon as I get up I'll come to see you." But she was braver than I was; she cried. She had the courage to live the truth, she had the courage to say good-bye (even though I had never told her the true nature of her illness). This was her real leave-taking, for never again did she refer to her dying. She embraced me with tears. Mine had to wait until she had left the room.

The night she died was a night of storm and thunder. The doctor had said to me, "She will last until dawn." The dying rarely cross the threshold of morning. She was under an oxygen tent, and that seemed to isolate her even more. She did not speak to me. She did not complain, but this meant nothing where Fani was concerned. She had a resistance to suffering that was unbelievable. I thought to myself, "With her it is impossible to know. What if she is suffering? Let her die, let her die!"

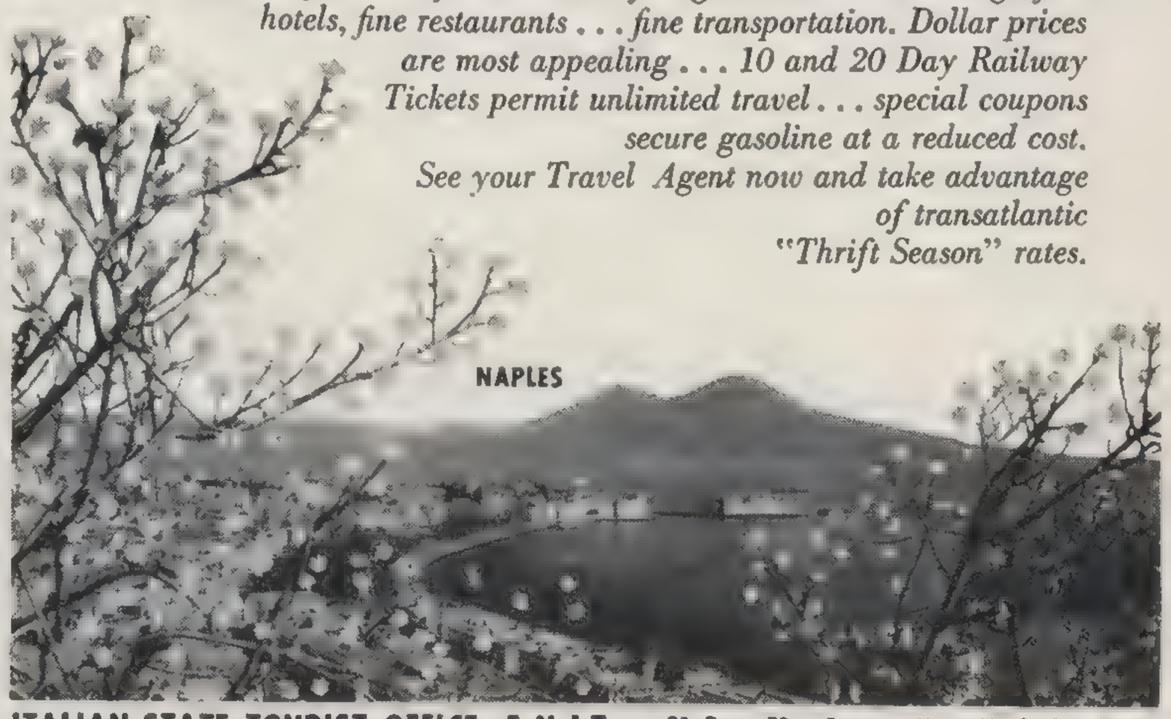
Seated in the hall, across from her room, I saw the lightning flashes through the window. The hall had the depressing smell of disinfectant, not the clean smell of water falling on the earth in the country. She no longer heard the thunder, nor would she ever again come into my room to protect me with her presence against the storms of San Isidro. I felt completely indifferent to what used to frighten me so.

As the doctor had surmised, she passed out of coma into death at dawn, when the storm had turned into a gentle rain, at the hour when she would have slipped out of my room, carrying her pillow and blankets, saying, "The storm is over. Put out the light and go to sleep."

I thought that night about the "gives and takes" between us, the "gives" that were hers, the "takes" that were mine. I can not think what island I would have given her, as Don Quixote gave to Sancho, to show her all that the "simplicty of her nature and the fidelity of her relationship" meant to me, and deserved, if not this island of the heart.

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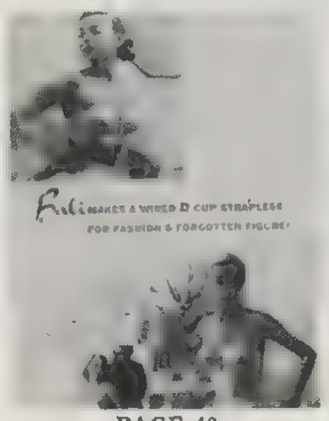
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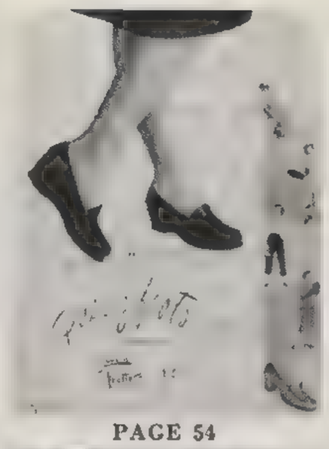
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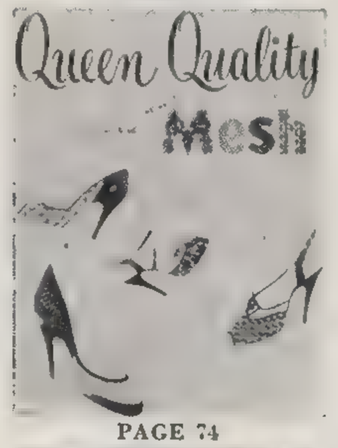
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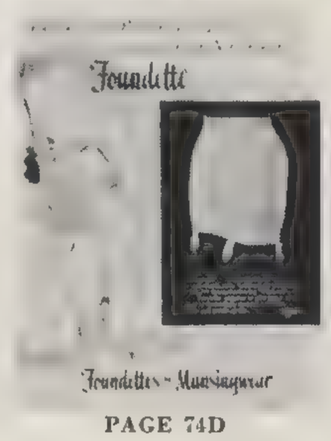
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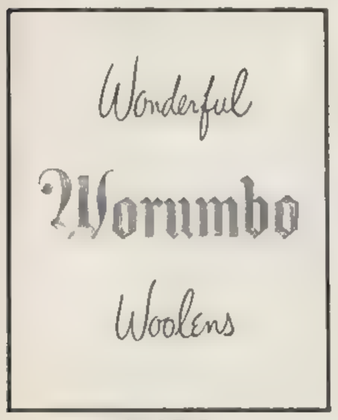
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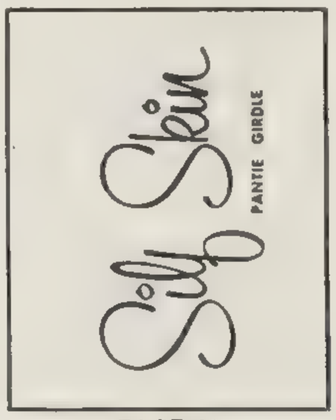
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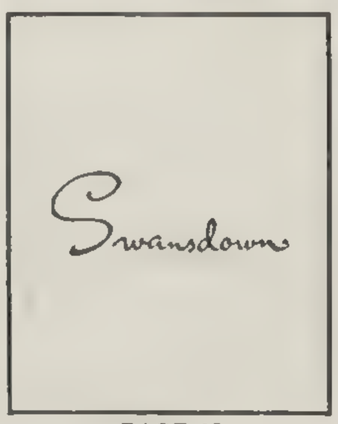
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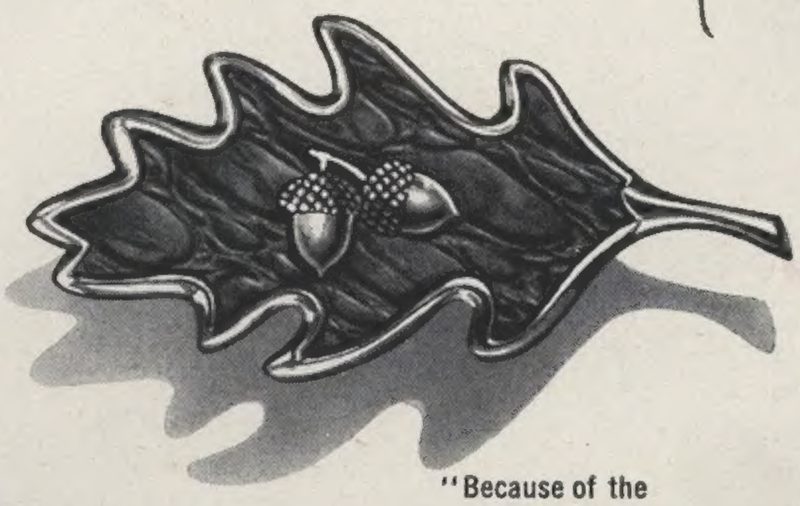
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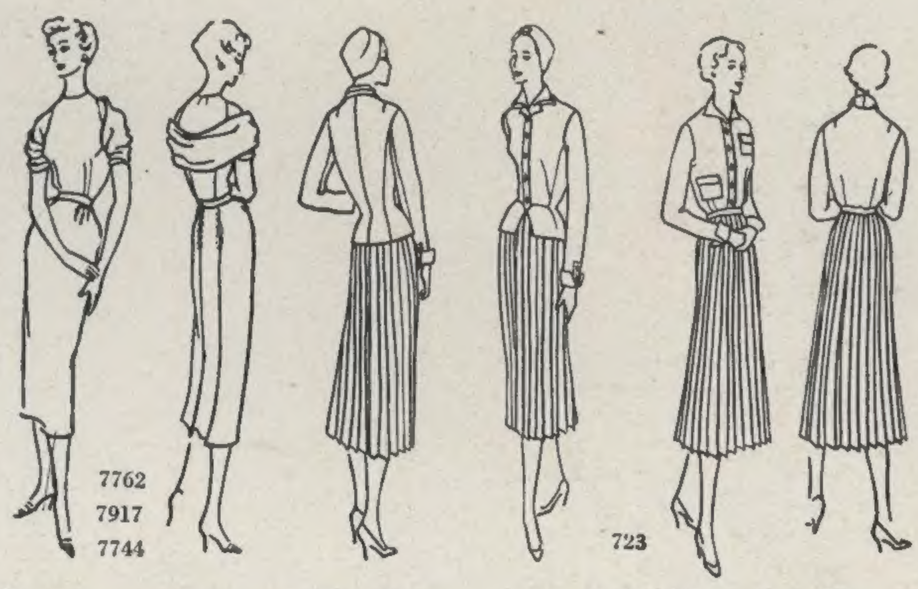


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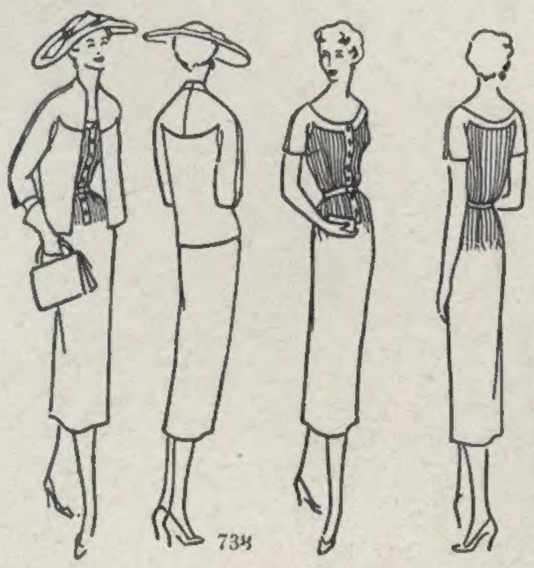
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VOGUE PATTERNS

(Other views of Vogue Patterns on pages 152, and 164-165)



Dinner costume, page 152: Blouse pattern 7762. Sizes 12 to 20 (30 to 38). Size 16: 1⅛ yds. 39" fabric. 40c.
Jacket pattern 7917. Sizes small (32-34), medium (36-38). Medium size: 1⅝ yds. 39" fabric. 50c. Skirt pattern 7744. Waistline sizes 24 to 28. Size 28: 2 yds. 39" fabric. 40c.
Suit and blouse, page 165: Vogue Couturier Pattern 723. Sizes 12 to 20 (30 to 38). Size 16: 3⅞ yds.
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Dress and jacket, page 164:
Vogue Couturier Pattern 738.
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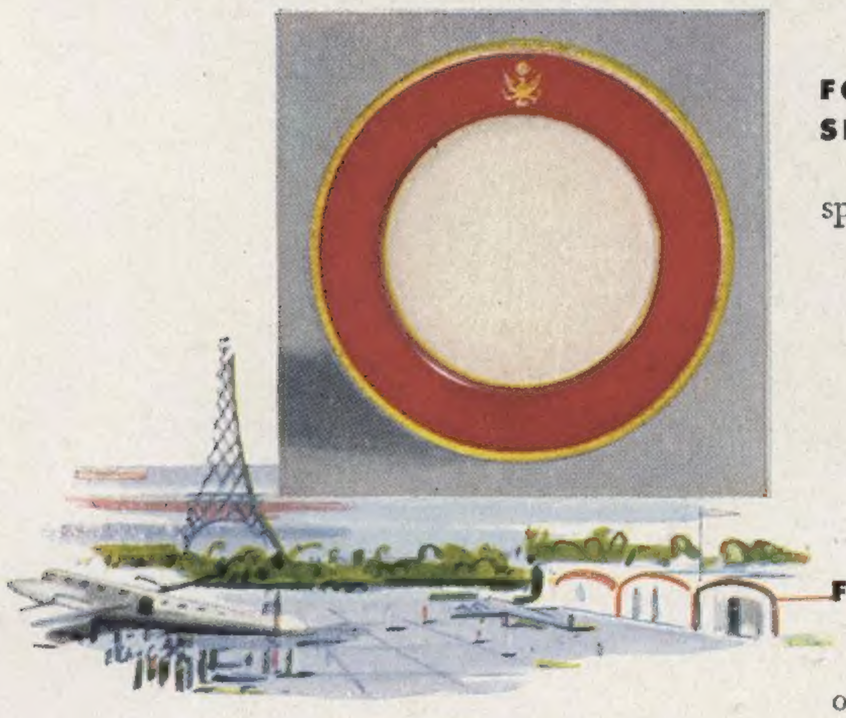
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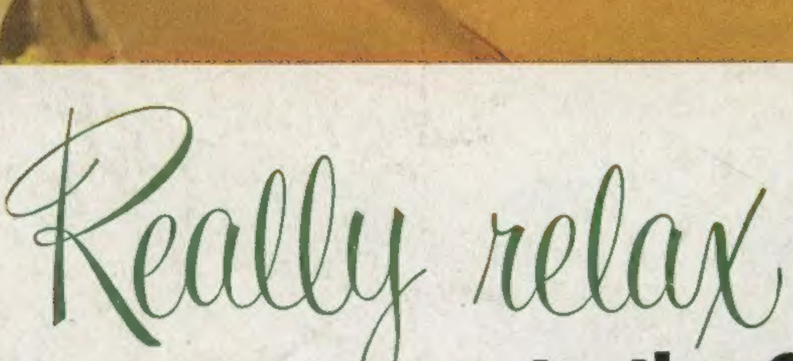
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